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INTERACTIVE

Read and Write

COURSE 3

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Why Use This Book?

Read for Fun and Read to Learn!

The notes and features of *Read and Write* will help you read and understand each literature and nonfiction selection. As you use these notes and features, you practice the skills and strategies that good readers use when they read.

Before You Read

Connect

Before you read, think about your own experiences. Share your knowledge and opinions.

Literary Elements and Reading Skills

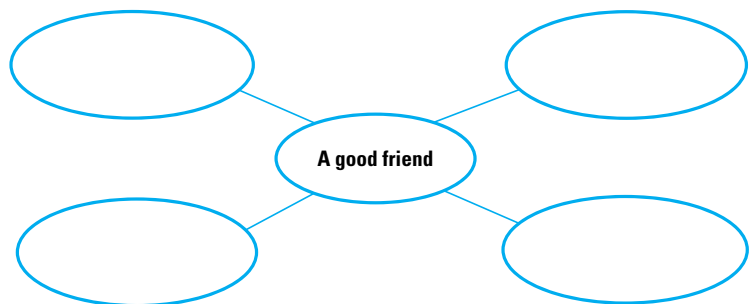
Literary elements help you to learn important features of literature. Reading skills help you develop good strategies to understand what you read.

Before You Read

Amigo Brothers

Connect to the Short Story

Think about your best friend. What makes that person such a good friend? Complete the web with qualities you think are important in a friend.



Literary Element Plot

Plot is the order of events in a story. Most plots include **conflict**, which is a struggle between two people, feelings, or forces. Conflict can be internal or external.

- **Internal conflict** is something you worry about on the inside, such as when you have to make a decision.
- **External conflict** is a problem you have with other people or forces, such as when you have to take cover from a bad storm. Conflict is important because it keeps the plot moving. It makes stories interesting because you want to find out who or what will win the struggle.

Reading Strategy Connect to Personal Experience

When you **connect to personal experience**, you stop and think about what you have read. You connect to what you read by asking yourself

- who does the character remind me of?
- when has something like this happened to me?
- how did I feel at the time?

Selection and Content Vocabulary

Learning new vocabulary helps prepare you to read.

Selection Vocabulary Practice saying the words with a partner.

devastating (dev' əs tā' ing) *adj.* causing a lot of injury or destruction

The **devastating** hurricane destroyed his house.

> Cognate (Spanish) **devastador(a)**

wary (wār' ē) *adj.* careful or watchful

The mail carrier was **wary** of the large, barking dog.

perpetual (pər pəch' ōō əl) *adj.* never-ending or lasting forever

The noise of traffic is a **perpetual** sound in a big city.

> Cognate (Spanish) **perpetuo(a)**

improvised (im' prə vīzəd') *v.* made or performed without preparing ahead of time

We **improvised** by holding big plastic bags over our heads when it started to rain.

> Cognate (Spanish) **improvisado(a)**

evading (i vād' ing) *v.* keeping away from or escaping from

I cannot catch the mouse because it keeps **evading** me.

> Cognate (Spanish) **evadir**

Content Vocabulary

lean (lēn) *adj.* thin

Ali exercises often because he wants to be **lean** and strong.



champion (cham' pē ən) *n.* the person who wins first prize

Raúl was the **champion** of the soccer team.



muscular (mus' kyə lər) *adj.* having well-formed muscles, or strong

Jaime lifts weights to become **muscular**.



ashamed (ə shāmd') *adj.* feeling embarrassed or uncomfortable

The girl felt **ashamed**. She forgot her homework at home.



confident (kon' fə dānt) *adj.* being sure of oneself

Maria is **confident** that she will save enough money to buy a bicycle.



victory (vik' tar ē) *n.* the defeat of an enemy or opponent

The soccer game ended in a **victory** for our school.

> Cognate (Spanish) **victoria**



briskly (brisk' lē) *adv.* in a quick and energetic way

The excited group of students walked **briskly** to the bus.



charging (chärj' ing) *v.* moving forward to attack

I could not catch my dog. It was **charging** after a rabbit.



For more practice, see page 242.

Read, Respond, Interact

Notes support you as you read. Interact with and respond to the text by answering questions and reading information.

During Reading

Amigo Brothers

lean (lĕn) *adj.* thin



champion (cham' pĕ ən) *n.*
the person who wins first prize



Background Information

Lightweight Boxers are put in categories based on their weights. A boxer in the lightweight category weighs between 130 and 135 pounds.

To Sum Up

- ▶ Felix and Antonio are best friends.
- ▶ Both boys want to be boxing champions.

Antonio Cruz and Felix Varga were both seventeen years old. They were so together in friendship that they felt themselves to be brothers. They had known each other since childhood, growing up on the lower east side of Manhattan in the same tenement¹ building on Fifth Street between Avenue A and Avenue B.

Antonio was fair, lean and lanky, while Felix was dark, short, and husky. Antonio's hair was always falling over his eyes, while Felix wore his black hair in a natural Afro style.

Each youngster had a dream of someday becoming lightweight champion of the world. Every chance they had the boys worked out, sometimes at the Boy's Club on 10th Street and Avenue A and sometimes at the pro's gym on 14th Street. Early morning sunrises would find them running along the East River Drive, wrapped in sweat shirts, short towels around their necks, and handkerchiefs Apache style around their foreheads.

While some youngsters were into street negatives, Antonio and Felix slept, ate, rapped, and dreamt positive.

Between them, they had a collection of *Fight* magazines second to none, plus a scrapbook filled with torn tickets to every boxing match they had ever attended, and some clippings of their own. If asked a question about any given fighter, they would immediately zip out from their memory banks divisions, weights, records of fights, knockouts, technical knockouts, and draws² or losses.

Each had fought many bouts representing their community and had won two gold-plated medals plus a

1. A **tenement** is a kind of apartment building.
2. A **knockout** is when a boxer falls to the ground and does not stand up within a certain amount of time. A **technical knockout** is when a boxer is injured or confused and unable to continue the fight. A **draw** is when a fight is so close that neither boxer can be called the winner.

Questions about **Literary Element** allow you to practice this feature.

Content Vocabulary appears next to the words in the text.

To Sum Up boxes summarize each page.

Background Information gives you extra facts about the text.

Selection Vocabulary appears on the same page as the new word.



boxing ring

silver and bronze medallion. The difference was in their style. Antonio's lean form and long reach made him the better boxer, while Felix's short and muscular frame made him the better slugger. Whenever they had met in the ring for sparring sessions,³ it had always been hot and heavy.

Now, after a series of elimination bouts,⁴ they had been informed that they were to meet each other in the division finals that were scheduled for the seventh of August, two weeks away—the winner to represent the Boys Club in the Golden Gloves Championship Tournament.

The two boys continued to run together along the East River Drive. But even when joking with each other, they both sensed a wall rising between them.

One morning less than a week before their bout, they met as usual for their daily workout. They fooled around with a few jabs at the air, slapped skin, and then took off, running lightly along the dirty East River's edge.

Antonio glanced at Felix who kept his eyes purposely straight ahead, pausing from time to time to do some fancy leg work while throwing one-two's followed by upper cuts to an imaginary jaw. Antonio then beat the air with a barrage of body blows and short devastating lefts with an overhand jaw-breaking right.

After a mile or so, Felix puffed and said, "Let's stop a while, bro. I think we both got something to say to each other."

Antonio nodded. It was not natural to be acting as though nothing unusual was happening when two

Vocabulary

devastating (dev' as tāt' ing) *adj.* causing a lot of injury or destruction

3. **Sparring sessions** are practice fights.

4. **Elimination bouts** are fights in a tournament; the winners advance to fight again, but the losers are taken out of competition.

Amigo Brothers

muscular (mus' kyā lār) *adj.*
having well-formed muscles, or strong



Literary Element

Plot Antonio and Felix must fight each other. What type of conflict is this? Check the correct answer.

- ☐ internal
- ☐ external
- ☐ neither

To Sum Up

- ▶ The boys have different boxing styles.
- ▶ The boys must compete against each other.

Amigo Brothers

the courage of a tug boat pulling a barge five times its welterweight¹⁰ size.

"It's fair, Tony. When we get into the ring, it's gotta be like we never met. We gotta be like two heavy strangers that want the same thing and only one can have it. You understand, don'tcha?"

"Sí, I know," Tony smiled. "No pulling punches. We go all the way."

"Yeah, that's right. Listen, Tony. Don't you think it's a good idea if we don't see each other until the day of the fight? I'm going to stay with my Aunt Lucy in the Bronx. I can use Gleason's Gym for working out. My manager says he got some sparring partners with more or less your style."

Tony scratched his nose pensively.¹¹ "Yeah, it would be better for our heads." He held out his hand, palm upward. "Deal?"

"Deal." Felix lightly slapped open skin.

"Ready for some more running?" Tony asked lamely.

"Naw, bro. Let's cut it here. You go on. I kinda like to get

10. A **welterweight** boxer weighs between 141 and 147 pounds.
11. **Pensively** means "in a thoughtful or sad way."

REFLECT

Connect to Personal Experience
Think about a time when you competed against a friend. How did you feel about it?

PARTNERS
Talk about your answer with a partner.

To Sum Up
Felix and Antonio decide that they must fight each other fairly.

Amigo Brothers 7

- Respond to **Comprehension Check** to see how well you understand the text.
- Definitions of idioms or interesting expressions help you to understand what you read.
- Footnotes** define terms in the text.

Reflect boxes give you a chance to practice the Reading Strategy.

You can respond to and interact with nonfiction text on a special **Note Taking** page.

Note Taking

Read the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____ because _____.

2. One word that I didn't know on this page is _____. It means _____.

3. One thing I read on this page that I already knew is _____.

4. One thing I learned on this page that I didn't know is _____.

5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

What Is a Knight? 79

Show What You Know

After reading activities help you focus your understanding of the text. Here, you apply the skills and strategies you practiced during reading.

After Reading

After You Read

Amigo Brothers

Vocabulary Check

A. Circle the picture that best answers the question.

1. Which dog is **lean**?



2. Which person looks **confident**?



3. Who is **charging**?



4. Which person looks **ashamed**?



B. Choose the sentence that is the best example of the vocabulary word.

5. **muscular**

a. someone who lifts weights a lot
b. someone who doesn't exercise

8. **devastating**

a. The tornado destroyed our house.
b. I finished my homework.

6. **victory**

a. The team won the game.
b. The team lost the game.

9. **briskly**

a. how you walk when you are tired
b. how you walk when you want to move quickly

7. **perpetual**

a. Sometimes my friend is happy.
b. My friend is always happy.

C. Read the vocabulary words. Think about what each word means in "Amigo Brothers." Circle the word that has almost the same meaning.

10. champion	winner	dreamer	failure	fighter
11. wary	careless	cautious	thoughtless	fast
12. evading	enjoying	facing	escaping	hitting
13. improvised	planned	messages	traditional	made up
14. perpetual	brief	long-lasting	finished	forgotten

Read the directions carefully. If you do not know the meaning of a word, ask a partner or your teacher.

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Vocabulary Check shows how well you learned the new vocabulary.

Check your understanding of the text in **Comprehension Check**.

After You Read

Amigo Brothers

Comprehension Check

A. What happens in "Amigo Brothers"? Use the diagram to tell the events in order.

Beginning

Middle

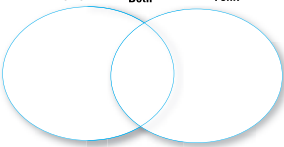
End

B. Compare Antonio and Felix. How are they alike? How are they different?

Antonio

Both

Felix



C. Think about the story. Then complete the sentences.

The main characters in the story are _____ and _____.

Both characters have an internal conflict because _____.

Both characters have an external conflict. This conflict is _____.

The conflicts end when _____.

20

Fun activities allow you to speak, listen, read, and write.

After You Read

Amigo Brothers

Role Play an Interview

Prepare an interview that you and a partner will role-play for the class. Pretend that you are either Felix or Antonio and a reporter is interviewing you after the fight. Write your answers to the questions below. Then practice reading the finished interview aloud with a partner. Take turns being the interviewer and Antonio or Felix.

INTERVIEWER: What is your name?

ANTONIO/FELIX: My name is _____.

INTERVIEWER: What do you look like?

What does your opponent look like?

ANTONIO/FELIX: I am _____.

and _____.

He is _____.

and _____.

INTERVIEWER: How long have you known your opponent?

ANTONIO/FELIX: I have known him since _____.

INTERVIEWER: Why do you call him "amigo brother"?

ANTONIO/FELIX: I call him "amigo brother" because _____.

INTERVIEWER: Describe what you did to prepare for the fight.

ANTONIO/FELIX: _____.

INTERVIEWER: Did your friendship change before the fight? How?

ANTONIO/FELIX: _____.

INTERVIEWER: Was it difficult to face your friend in the ring? Why or why not?

ANTONIO/FELIX: _____.

INTERVIEWER: Who was the true champion of the fight? Explain.

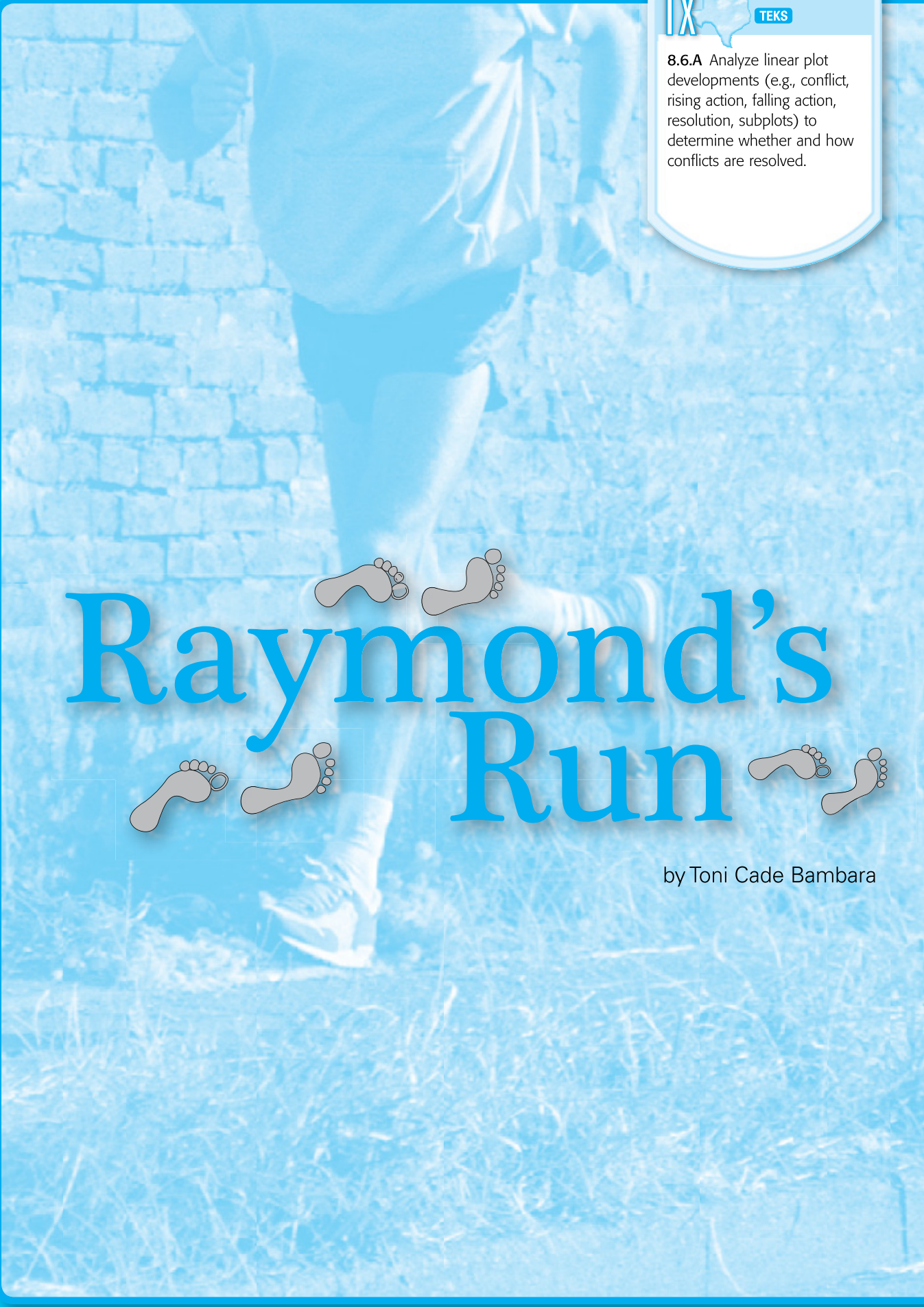
ANTONIO/FELIX: _____.

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Many other activities also appear in the back of your book!

8.6.A Analyze linear plot developments (e.g., conflict, rising action, falling action, resolution, subplots) to determine whether and how conflicts are resolved.



Raymond's Run

by Toni Cade Bambara



Connect to the Short Story

A nickname is a special name for a person. A nickname can describe what a person is like. For example, a thin person might be called Bones; a smart person might be called Brain. Do you have a nickname?

What are some good effects of using nicknames? What are some problems? Complete the chart.

Good Effects	Problems

Literary Element Plot

The plot is the order of events in a story. Most plots have five parts.

- **exposition:** introduces who the story is about and where the story takes place
- **rising action:** difficulties that lead to the conflict
- **climax:** the most interesting or tense moment in a story
- **falling action:** what happens after the climax
- **resolution:** the final outcome

Most plots have two types of characters. They have a **protagonist**, or main character with good traits. They also have an **antagonist**, or character with bad traits.

Reading Strategy Make Predictions About Plot

When you make **predictions about plot**, you use clues to guess what will happen next in a story.

As you read, ask yourself,

- What do I know about the characters in the story?
- What does this tell me about what they might do next?
- What are the possible outcomes?

Selection Vocabulary

Practice saying the words with a partner.

liable (lī' ə bəl) *adj.* likely

People who don't wear their coats in winter are **liable** to get cold.

sidekick (sīd' kik') *n.* close friend or partner

The clown's **sidekick** is always with him.

reputation (rep' yə tā' shən) *n.* what most people think about a person or a thing

Julio has a good **reputation**. He is very friendly.

► Cognate (Spanish) **reputación**

static (stat' ik) *n.* hissing or crackling sounds, such as those from a microphone

We cannot find a clear station on the radio. We only hear **static**.

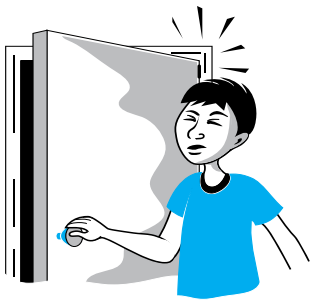
► Cognate (Spanish) **estático(a)**

Content Vocabulary

squeaky (skwē' kē) *adj.*

shrill or high

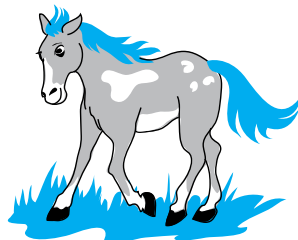
The old door sounds **squeaky** when I open it.



trot (trot) *v.* move faster than a walk and slower than a run

The horse **trots** in the field.

► Cognate (Spanish) **trotar**



grateful (grāt' fəl) *adj.*

thankful

Carlos is **grateful** for the gifts he receives.



clumsy (klum' zē) *adj.*

awkward

I feel **clumsy** when I drop things.



hollering (hol' ər ing) *v.* screaming or crying out

The children's **hollering** wakes the baby.



crouch (krouch) *v.* lower one's body close to the ground

I see the cat **crouch** before it jumps.



glance (glans) *v.* look at quickly

Let me **glance** at the photographs.



congratulate

(kən grach' ə lāt') *v.* tell someone you are happy that they have done well
I **congratulate** Meena for running a good race.



For more practice, see page 254.



Raymond's Run

Smart mouths are people who insult or disrespect other people.

squeaky (skwē' ke) *adj.* shrill or high



To Sum Up

- Squeaky takes care of her older brother Raymond.
- Squeaky is a fast runner.

I don't have much work to do around the house like some girls. My mother does that. And I don't have to earn my pocket money by hustling; George runs errands for the big boys and sells Christmas cards. And anything else that's got to get done, my father does. All I have to do in life is mind my brother Raymond, which is enough.

Sometimes I slip and say my little brother Raymond. But as any fool can see he's much bigger and he's older too. But a lot of people call him my little brother cause he needs looking after cause he's not quite right. And a lot of **smart mouths** got lots to say about that too, especially when George was minding him. But now, if anybody has anything to say to Raymond, anything to say about his big head,¹ they have to come by me. And I don't play the dozens² or believe in standing around with somebody in my face doing a lot of talking. I much rather just knock you down and take my chances even if I am a little girl with skinny arms and a squeaky voice, which is how I got the name Squeaky. And if things get too rough, I run. And as anybody can tell you, I'm the fastest thing on two feet.

1. Raymond's **big head** may be caused by a condition called *hydrocephaly*. People with this medical condition have too much liquid around their brains.

2. **Play the dozens** means "say mean things back and forth."

There is no track meet that I don't win the first place medal. I used to win the twenty-yard dash when I was a little kid in kindergarten. Nowadays, it's the fifty-yard dash. And tomorrow I'm subject to run the quarter-meter relay all by myself and come in first, second, and third. The big kids call me Mercury cause I'm the swiftest thing in the neighborhood. Everybody knows that—except two people who know better, my father and me. He can beat me to Amsterdam Avenue with me having a two fire-hydrant headstart and him running with his hands in his pockets and whistling. But that's private information. Cause can you imagine some thirty-five-year-old man stuffing himself into PAL shorts to race little kids?

So as far as everyone's concerned, I'm the fastest and that goes for Gretchen, too, who has put out the tale that she is going to win the first-place medal this year. Ridiculous. In the second place, she's got short legs. In the third place, she's got freckles. In the first place, no one can beat me and that's all there is to it.

I'm standing on the corner admiring the weather and about to take a stroll down Broadway so I can practice my breathing exercises, and I've got Raymond walking on the inside close to the buildings, cause he's subject to fits of fantasy and starts thinking he's a circus performer and that the curb is a tightrope strung high in the air. And sometimes after a rain he likes to step down off his tightrope right into the gutter and slosh around getting his shoes and cuffs wet. Then I get hit when I get home. Or sometimes if you don't watch him he'll dash across traffic to

Background Information

Mercury A fast runner might be nicknamed "Mercury." Mercury is the Roman god known for speed. Statues of Mercury often show the god wearing a winged hat and winged sandals.



Literary Element

Plot Reread the boxed text. What part of the plot is this?

Check one.

- ☐ exposition
- ☐ resolution
- ☐ falling action

To Sum Up

- Gretchen thinks she will win the race.
- Squeaky thinks Gretchen is ridiculous.
- Squeaky thinks she is the fastest runner.



Comprehension Check

What does Raymond pretend he is driving? Reread the text more slowly if you do not know the answer.

- ☐ an exercise bike
- ☐ a rodeo pony
- ☐ a stage coach

Uptight means "nervous."

To Sum Up

- Raymond likes to pretend.
- Squeaky keeps track of Raymond.
- Squeaky lets people know that she practices to stay strong for running.

the island in the middle of Broadway and give the pigeons
 50 a fit. Then I have to go behind him apologizing to all the old people sitting around trying to get some sun and getting all upset with the pigeons fluttering around them, scattering their newspapers and upsetting the waxpaper lunches in their laps.

So I keep Raymond on the inside of me, and he plays like he's driving a stage coach which is OK by me so long as he doesn't run me over or interrupt my breathing exercises, which I have to do on account of I'm serious about my running, and I don't care who knows it.

Now some people like to act like things come easy to
 60 them, won't let on that they practice. Not me. I'll high-prance down 34th Street like a rodeo pony to keep my knees strong even if it does get my mother **uptight** so that she walks ahead like she's not with me, don't know me, is all by herself on a shopping trip, and I am somebody else's crazy child.

Now you take Cynthia Procter for instance. She's just the opposite. If there's a test tomorrow, she'll say something like, "Oh, I guess I'll play handball this afternoon and watch television tonight," just to let you know she ain't thinking about the test. Or like last week
 70 when she won the spelling bee for the millionth time, "A good thing you got 'receive,' Squeaky, cause I would have got it wrong. I completely forgot about the spelling bee." And she'll clutch the lace on her blouse like it was a narrow escape. Oh, brother. But of course when I pass her house on my early morning trots around the block, she is practicing

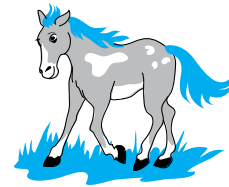
the scales on the piano over and over and over and over. Then in music class she always lets herself get bumped around so she falls accidentally on purpose onto the piano stool and is so surprised to find herself sitting there that she decides just for fun to try out the ole keys. And what do you know—Chopin's³ waltzes just spring out of her fingertips and she's the most surprised thing in the world. A regular **prodigy**. I could kill people like that. I stay up all night studying the words for the spelling bee. And you can see me any time of day practicing running. I never walk if I can trot, and shame on Raymond if he can't keep up. But of course he does, cause if he hangs back someone's **liable** to walk up to him and get smart, or take his allowance from him, or ask him where he got that great big pumpkin head. People are so stupid sometimes.

So I'm strolling down Broadway breathing out and breathing in on counts of seven, which is my lucky number,

80

A **prodigy** is a young person who is very good at something.

trot (trot) v. move faster than a walk and slower than a run



90

Vocabulary

liable (lī' ə bəl) *adj.* likely

3. **Chopin** was a musician who lived in the 1800s. His piano pieces are short. They are hard to play.

REFLECT

Make Predictions About Plot

What do you think Squeaky will do when she meets Gretchen on the street? Why?



Talk about your answer with a partner.

To Sum Up

- Squeaky practices running all the time.
- Raymond keeps up with Squeaky when she runs.

Took up means "defended."

grateful (grāt' fəl) *adj.* thankful



Ain't is slang for "is not."

To Sum Up

- Squeaky meets Gretchen and her sidekicks on the street.
- They ask Squeaky if she will run in the May Day races.

and here comes Gretchen and her **sidekicks**: Mary Louise, who used to be a friend of mine when she first moved to Harlem from Baltimore and got beat up by everybody till I **took up** for her on account of her mother and my mother used to sing in the same choir when they were young girls, but people ain't grateful, so now she hangs out with the new girl Gretchen, and talks about me like a dog; and

100 Rosie, who is as fat as I am skinny and has a big mouth where Raymond is concerned and is too stupid to know that there is not a big deal of difference between herself and Raymond and that she can't afford to throw stones.⁴ So they are steady coming up Broadway and I see right away that it's going to be one of those Dodge City scenes cause the street **ain't** that big and they're close to the buildings just as we are. First I think I'll step into the candy store and look over the new comics and let them pass. But that's chicken and I've got a **reputation** to consider. So then I

110 think I'll just walk straight on through them or even over them if necessary. But as they get to me, they slow down. I'm ready to fight, cause like I said I don't feature a whole lot of chit-chat, I much prefer to just knock you down right from the jump and save everybody a lotta precious time.

"You signing up for the May Day races?" smiles Mary Louise, only it's not a smile at all. A dumb question like that doesn't deserve an answer. Besides, there's just me and Gretchen standing there really, so no use wasting my breath talking to shadows.

120 "I don't think you're going to win this time," says Rosie, trying to signify with her hands on her hips all salty,⁵ completely forgetting that I have whupped her behind many times for less salt than that.

Vocabulary

sidekick (sīd' kik') *n.* close friend or partner

reputation (rep' yə tā' shən) *n.* what most people think about a person or a thing

4. Squeaky is talking about the saying, "People who live in glass houses shouldn't **throw stones**." The saying warns people not to make fun of a person for something they could be made fun of.

5. **Salty** means "snappy and sarcastic."

"I always win cause I'm the best," I say straight at Gretchen who is, as far as I'm concerned, the only one talking in this ventriloquist-dummy routine. Gretchen smiles, but it's not a smile, and I'm thinking that girls never really smile at each other because they don't know how and don't want to know how and there's probably no one to teach us how, cause grown-up girls don't know either. Then they all look at Raymond who has just brought his mule team to a standstill. And they're about to see what trouble they can get into through him. 130

"What grade you in now, Raymond?"

"You got anything to say to my brother, you say it to me, Mary Louise Williams of Raggedy Town, Baltimore."

"What are you, his mother?" sasses Rosie.

"That's right, Fatso. And the next word out of anybody and I'll be *their* mother too." So they just stand there and Gretchen shifts from one leg to the other and so do they. 140

Then Gretchen puts her hands on her hips and is about to say something with her freckle-face self but doesn't. Then she walks around me looking me up and down but keeps walking up Broadway, and her sidekicks follow her. So me and Raymond smile at each other and he says, "Gidyap" to his team and I continue with my breathing exercises, strolling down Broadway toward the ice man on 145th with not a care in the world cause I am Miss Quicksilver⁶ herself.

I take my time getting to the park on May Day because the track meet is the last thing on the program. The biggest thing on the program is the May Pole dancing, which I 150



Literary Element

Plot What is the conflict, or problem, on this page? Check one.

- ☐ Gretchen puts her hands on her hips and looks at Squeaky.
- ☐ Both Squeaky and Gretchen think they will win the race.
- ☐ Squeaky takes a long time getting to the park on May Day.

Look for the words *and*, *the*, and *be* on this page. Say each word aloud. Then write a sentence using each of these words. Read your sentence to a partner.

To Sum Up

- Squeaky tells the girls that she will win the race.
- Gretchen and her sidekicks leave.
- Squeaky arrives at the park on May Day.

6. **Quicksilver** is another name for the metal mercury. The metal mercury was named after a Roman god who ran very fast.



Comprehension Check

Underline the role that Squeaky played in a Hansel and Gretel show. In your own words, explain how Squeaky feels now about that experience.

To Sum Up

- Squeaky does not join the May Pole dance.
- Squeaky looks around for Gretchen.

can do without, thank you, even if my mother thinks it's a shame I don't take part and act like a girl for a change. You'd think my mother'd be grateful not to have to make me a white organdy⁷ dress with a big satin sash and buy me new white baby-doll shoes that can't be taken out of the box till the big day. You'd think she'd be glad her daughter ain't out there prancing around a May Pole getting the new clothes all dirty and sweaty and trying to act like a fairy or a flower or whatever you're supposed to be when you should be trying to be yourself, whatever that is, which is, as far as I am concerned, a poor Black girl who really can't afford to buy shoes and a new dress you only wear once a lifetime cause it won't fit next year.

160

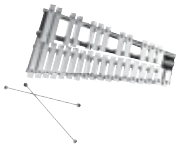
I was once a strawberry in a Hansel and Gretel pageant when I was in nursery school and didn't have no better sense than to dance on tiptoe with my arms in a circle over my head doing umbrella steps and being a perfect fool just so my mother and father could come dressed up and clap. You'd think they'd know better than to encourage that kind of nonsense. I am not a strawberry. I do not dance on my toes. I run. That is what I am all about. So I always come late to the May Day program, just in time to get my number pinned on and lay in the grass till they announce the fifty-yard dash.

170

I put Raymond in the little swings, which is a tight squeeze this year and will be impossible next year. Then I look around for Mr. Pearson, who pins the numbers on. I'm really looking for Gretchen if you want to know the truth, but she's not around. The park is jam-packed.

180

7. **Organdy** is a lightweight fabric. It is usually made of cotton.


glockenspiel

Parents in hats and corsages and breast-pocket handkerchiefs peeking up. Kids in white dresses and light-blue suits. The parkees⁸ unfolding chairs and chasing the rowdy kids from Lenox⁹ as if they had no right to be there. The big guys with their caps on backwards, leaning against the fence swirling the basketballs on the tips of their fingers, waiting for all these crazy people to clear out the park so they can play. Most of the kids in my class are carrying bass drums and glockenspiels and flutes. You'd think they'd put in a few bongos or something for real like that.

190

Then here comes Mr. Pearson with his clipboard and his cards and pencils and whistles and safety pins and fifty million other things he's always dropping all over the place with his clumsy self. He sticks out in a crowd because he's on stilts. We used to call him Jack and the Beanstalk to get him mad. But I'm the only one that can outrun him and get away, and I'm too grown for that silliness now.

200

8. The people who work at the park are called **parkees**.

9. **Lenox** is a big street in Harlem.

clumsy (klum' zē) *adj.* awkward



REFLECT

Make Predictions About Plot

Who do you think will win the race, Squeaky or Gretchen? Why do you think so?



Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help.

To Sum Up

- People are dressed nicely for the festival.
- Squeaky finds Mr. Pearson, the race official.

A **periscope** lets people in a submarine to see above the surface of the water.

"Well, Squeaky," he says, checking my name off the list and handing me number seven and two pins. And I'm thinking he's got no right to call me Squeaky, if I can't call him Beanstalk.

"Hazel Elizabeth Deborah Parker," I correct him and tell him to write it down on his board.

"Well, Hazel Elizabeth Deborah Parker, going to give someone else a break this year?" I squint at him real hard to see if he is seriously thinking I should lose the race on purpose just to give someone else a break. "Only six girls
210 running this time," he continues, shaking his head sadly like it's my fault all of New York didn't turn out in sneakers. "That new girl should give you a run for your money." He looks around the park for Gretchen like a **periscope** in a submarine movie. "Wouldn't it be a nice gesture if you were . . . to ahhh . . ."

I give him such a look he couldn't finish putting that idea into words. Grownups got a lot of nerve sometimes. I pin number seven to myself and stomp away, I'm so burnt.

And I go straight for the track and stretch out on the grass
220 while the band winds up with "Oh, the Monkey Wrapped His Tail Around the Flag Pole," which my teacher calls by some other name. The man on the loudspeaker is calling everyone over to the track and I'm on my back looking at the sky, trying to pretend I'm in the country, but I can't, because even grass in the city feels hard as sidewalk, and there's just no pretending you are anywhere but in a "concrete jungle" as my grandfather says.

The twenty-yard dash takes all of two minutes cause

To Sum Up

- Squeaky gets her number for the race.
- Mr. Pearson asks Squeaky if she will let someone else win the race.

most of the little kids don't know no better than to run off the track or run the wrong way or run smack into the fence and fall down and cry. One little kid, though, has got the good sense to run straight for the white ribbon up ahead so he wins. Then the second-graders line up for the thirty-yard dash and I don't even bother to turn my head to watch cause Raphael Perez always wins. He wins before he even begins by psyching¹⁰ the runners, telling them they're going to trip on their shoelaces and fall on their faces or lose their shorts or something, which he doesn't really have to do since he is very fast, almost as fast as I am. After that is the forty-yard dash which I used to run when I was in first grade.

Raymond is hollering from the swings cause he knows I'm about to do my thing cause the man on the loudspeaker has just announced the fifty-yard dash, although he might just as well be giving a recipe for angel food cake cause you can hardly make out what he's sayin for the **static**. I get up and slip off my sweat pants and then I see Gretchen standing at the starting line, kicking her legs out like a **pro**. Then as I get into place I see that ole Raymond is on line on the other side of the fence, bending down with his fingers on the ground just like he knew what he was doing. I was going to yell at him but then I didn't. It burns up your energy to holler.

Every time, just before I take off in a race, I always feel like I'm in a dream, the kind of dream you have when you're sick with fever and feel all hot and weightless. I dream I'm flying over a sandy beach in the early morning

Vocabulary

static (stat' ik) *n.* hissing or crackling sounds, such as those from a microphone

10. **Psyching** the runners means scaring them.

230



Literary Element

Plot What part of the plot is this? Check one.

- ☐ climax
☐ exposition
☐ resolution

hollering (hol' ə ring) *v.*
 screaming or crying out

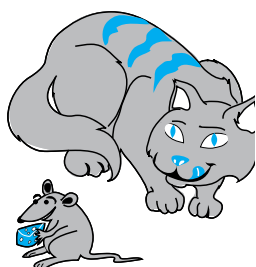


Pro is short for "professional."

To Sum Up

- Squeaky gets ready to run the 50-yard dash.
- Squeaky sees Gretchen standing at the starting line.
- Squeaky sees Raymond pretending to get ready to run the race.

crouch (krouch) v. lower one's body close to the ground



glance (glans) v. look at quickly



Comprehension Check

Underline what Squeaky almost does when she sees Raymond running.

To Sum Up

- Squeaky and Gretchen run the race.
- Squeaky watches Raymond running quickly on the other side of the fence.

sun, kissing the leaves of the trees as I fly by. And there's always the smell of apples, just like in the country when I was little and used to think I was a choo-choo train,

260 running through the fields of corn and chugging up the hill to the orchard. And all the time I'm dreaming this, I get lighter and lighter until I'm flying over the beach again, getting blown through the sky like a feather that weighs nothing at all. But once I spread my fingers in the dirt and crouch over the Get on Your Mark, the dream goes and I am solid again and am telling myself, Squeaky you must win, you must win, you are the fastest thing in the world, you can even beat your father up Amsterdam if you really try. And then I feel my weight coming back just behind

270 my knees then down to my feet then into the earth and the pistol shot explodes in my blood and I am off and weightless again, flying past the other runners, my arms pumping up and down and the whole world is quiet except for the crunch as I zoom over the gravel in the track. I glance to my left and there is no one. To the right, a blurred Gretchen, who's got her chin jutting out as if it would win the race all by itself. And on the other side of the fence is Raymond with his arms down to his side and the palms tucked up behind him, running in his very own style, and

280 it's the first time I ever saw that and I almost stop to watch my brother Raymond on his first run. But the white ribbon is bouncing toward me and I tear past it, racing into the distance till my feet with a mind of their own start digging up footfuls of dirt and brake me short. Then all the kids standing on the side pile on me, banging me on the back

and slapping my head with their May Day programs, for I have won again and everybody on 151st Street can walk tall for another year.

"In the first place . . ." the man on the loudspeaker is clear as a bell now. But then he pauses and the loudspeaker starts to whine. Then static. And I lean down to catch my breath and here comes Gretchen walking back, for she's **overshot** the finish line too, huffing and puffing with her hands on her hips taking it slow, breathing in steady time like a real pro and I sort of like her a little for the first time. 290

"In first place . . ." and then three or four voices get all mixed up on the loudspeaker and I dig my sneaker into the grass and stare at Gretchen who's staring back, we both wondering just who did win. I can hear old Beanstalk arguing with the man on the loudspeaker and then a few others running their mouths about what the stopwatches say. Then I hear Raymond yanking at the fence to call me and I wave to shush him, but he keeps rattling the fence 300

Overshot means "ran past."

REFLECT

Make Predictions About Plot

Squeaky almost stops to watch Raymond run. Do you think this will affect who wins the race? Explain.



Talk about your answer with a partner.

To Sum Up

- Squeaky and Gretchen wait for the winner to be announced.
- Squeaky starts to like Gretchen for being serious about running.



Comprehension Check

What does Squeaky realize about Raymond?

To beat the band means "a lot," or "in a really big way."

Bugged means "bothered."

To Sum Up

- Raymond climbs over the fence.
- Squeaky decides that Raymond would be a very good runner.
- Running is something that Raymond could do well by himself.

like a gorilla in a cage like in them gorilla movies, but then like a dancer or something he starts climbing up nice and easy but very fast. And it occurs to me, watching how smoothly he climbs hand over hand and remembering how he looked running with his arms down to his side and with the wind pulling his mouth back and his teeth showing and all, it occurred to me that Raymond would make a very fine runner. Doesn't he always keep up with me on my trots?

And he surely knows how to breathe in counts of seven cause he's always doing it at the dinner table, which drives my brother George up the wall. And I'm smiling **to beat the band** cause if I've lost this race, or if me and Gretchen tied, or even if I've won, I can always retire as a runner and begin a whole new career as a coach with Raymond as my champion. After all, with a little more study I can beat Cynthia and her phony self at the spelling bee. And if I **bugged** my mother, I could get piano lessons and become a star. And I have a big rep as the baddest thing around. And I've got a roomful of ribbons and medals and awards. But what has Raymond got to call his own?

So I stand there with my new plans, laughing out loud by this time as Raymond jumps down from the fence and runs over with his teeth showing and his arms down to the side, which no one before him has quite mastered as a running style. And by the time he comes over I'm jumping up and down so glad to see him—my brother Raymond, a great runner in the family tradition. But of course everyone thinks I'm jumping up and down because

the men on the loudspeaker have finally gotten themselves together and compared notes and are announcing "In first place—Miss Hazel Elizabeth Deborah Parker." (Dig that.) "In second place—Miss Gretchen P. Lewis." And I look over at Gretchen wondering what the "P" stands for. And I smile. Cause she's good, no doubt about it. Maybe she'd like to help me coach Raymond; she obviously is serious about running, as any fool can see. And she nods to congratulate me and then she smiles. And I smile. We stand there with this big smile of respect between us. It's about as real a smile as girls can do for each other, considering we don't practice real smiling every day, you know, cause maybe we too busy being flowers or fairies or strawberries instead of something honest and worthy of respect . . . you know . . . like being people.

340

congratulate (kən grach' ə lāt') *v.*
tell someone you are happy that
they have done well



Literary Element

Plot Underline the resolution of the story.

To Sum Up

- Squeaky wins first prize.
- Gretchen congratulates Squeaky.
- Squeaky and Gretchen smile at each other.

Raymond's Run

Vocabulary Check

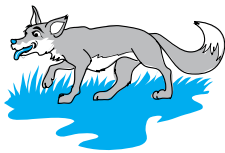
A. Match the vocabulary words to the correct pictures.

clumsy

congratulate

hollering

trot



1. _____

2. _____

3. _____

4. _____

B. Circle the letter of the best example of the word.

5. **squeaky**

- a. a rusty metal gate opening
- b. a hammer hitting a nail
- c. a car starting

7. **grateful**

- a. a girl thanking her mother
- b. a girl crying and running away
- c. a girl frowning at a new toy

6. **glance**

- a. a girl staring at a boy
- b. a boy noticing a girl as she runs by
- c. a boy watching TV

8. **crouch**

- a. an outfielder jumping to catch a baseball
- b. a catcher bent down to catch
- c. a pitcher throwing a baseball

C. Read each word at the left. Think about what the word means in "Raymond's Run." Circle the word that has almost the same meaning.

9. **liable**

probably

always

never

sometimes

10. **sidekick**

enemy

leader

friend

stranger

11. **static**

radio

music

noise

squeak

12. **reputation**

front

name

biography

picture

Read the directions carefully. If you do not know the meaning of a word, ask a partner or a teacher.

Raymond's Run

Comprehension Check

A. Answer the questions below.

1. What does Squeaky like to do? _____
2. Who does Squeaky take care of? _____
3. Who does Squeaky race against? _____
4. Who wins the race? _____
5. What does Squeaky learn about Raymond? _____

B. Read each sentence. Write what part of the plot each sentence is an example of.

exposition	rising action	climax	falling action	resolution
------------	---------------	--------	----------------	------------

6. _____ Squeaky and Gretchen smile at each other after the race.
7. _____ Squeaky meets Gretchen and her friends on the street.
8. _____ Squeaky introduces herself to the reader.
9. _____ Raymond climbs over the fence after the race.
10. _____ Squeaky runs the race.

C. Think about the story. Then complete the paragraph.

The main characters of "Raymond's Run" are _____, _____ and _____. Squeaky doesn't have to do much housework because _____. People are sometimes _____ to Raymond. The main problem in the story is between _____ and _____. Squeaky doesn't like Gretchen because _____. After the race, Squeaky and Gretchen resolve their fight. Squeaky and Gretchen learn to _____ each other.

Raymond's Run

Role Play a Victory Speech

Imagine you are Squeaky. You have just won the May Day race. Now you have to give a speech. Complete the sentences below. Use details from the story to help you write your victory speech.

Hello everyone!

I am so _____ I won the race again. I knew I would. I've worked very hard to become a fast runner. To practice for the fifty-yard dash, I

_____.

I would like to congratulate Gretchen for running a great race. Even though she didn't win, _____

_____.

More importantly, I would like to let everyone know that next year _____ will be running the race. Some people like to make fun of him, but

_____.

Thank you and have a great day!

Squeaky

8.6 Understand, make inferences, and draw conclusions about the structure and elements of fiction and provide evidence from text to support understanding.



The Medicine Bag

by Virginia Driving Hawk Sneve





The Medicine Bag

Connect to the Short Story

A tradition is a custom or belief in a family. What traditions does your family have? Make a list. Then share your list with a partner.

1. _____

2. _____

3. _____

Literary Element Character

A **character** is a person or an animal in a story. There are two types of characters, dynamic and static. **Dynamic characters** change.

Static characters stay the same. For example, a character may be mean at the beginning of the story. Then something happens to make the character nice. This character is dynamic.

Main characters are often dynamic characters. Readers learn many details about how they look and feel, what they do, and how they change.

Reading Strategy Make Inferences About Characters

When you **make inferences** about characters you use clues in the story to figure out something that the writer does not tell you. This can make the story more interesting.

To make inferences, pay attention to what the character says and does. Notice what others say about the character, too. For example, if a character seems nice, but other characters do not like him, you might infer that he is bad.

Selection Vocabulary Practice saying the words with a partner.

authentic (ô then' tik) *adj.* real; not fake
*The paintings in the museum are **authentic**.*

► Cognate (Spanish) **auténtico(a)**

stately (stāt' lē) *adj.* impressive
*The president looks **stately** when he talks.*

embrace (em brās') *v.* to hold close
*I **embrace** my grandfather when he arrives.*

sheepishly (shēp' ish lē) *adv.* with embarrassment
*The student apologized **sheepishly** when he was late to class.*

Content Vocabulary

glamorous (glam' ər əs) *adj.* exciting and attractive
*The movie star wore a **glamorous** dress.*

► Cognate (Spanish) **glamoroso(a)**



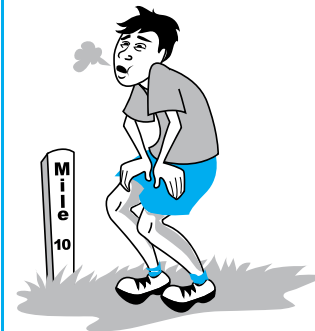
commotion (kə mo' shən) *n.* a loud disturbance
*Alexi caused a **commotion** when she dropped a tray.*

► Cognate (Spanish) **conmoción**



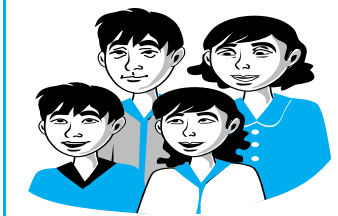
fatigue (fə tēg') *n.* feeling of being very tired
*The runner showed **fatigue** when he stopped at mile ten.*

► Cognate (Spanish) **fatiga**



descendants (di sen' dənts) *n.* the children and grandchildren of a person
*My brother and I are **descendants** of our parents.*

► Cognate (Spanish) **descendientes**



burden (bər' dən) *n.* a stress or difficulty
*Working two jobs was a **burden** for Lucy.*



excuses (iks kūs' əs) *n.* reasons
*The boys gave **excuses** for how the vase broke.*

► Cognate (Spanish) **excusas**



sacred (sā krid) *adj.* holy or very important
*He felt very calm when he visited the **sacred** place.*

► Cognate (Spanish) **sagrado(a)**



protection (prə tek' shən) *n.* a guard against danger
*The shelter offered **protection** from the strong winds.*

► Cognate (Spanish) **protección**



For more practice, see page 255.





The Medicine Bag

Background Information

A **reservation** is land that the U.S. government set aside for Native Americans. In the 1800s, they forced Native Americans to move from their own land to reservations.

glamorous (glam' ə r ə s) *adj.*
exciting and attractive



My kid sister Cheryl and I always bragged about our Sioux grandpa, Joe Iron Shell. Our friends, who had always lived in the city and only knew about Indians from movies and TV, were impressed by our stories. Maybe we exaggerated and made Grandpa and the reservation sound glamorous, but when we'd return home to Iowa after our yearly summer visit to Grandpa we always had some exciting tale to tell.

We always had some **authentic** Sioux article to show our listeners. One year Cheryl had new moccasins¹ that Grandpa had made. On another visit he gave me a small, round, flat, rawhide drum which was decorated with a painting of a warrior riding a horse. He taught me a real Sioux chant² to sing while I beat the drum with a leather-covered stick that had a feather on the end. Man, that really made an impression.

We never showed our friends Grandpa's picture. Not that we were ashamed of him, but because we knew that the glamorous tales we told didn't go with the real thing. Our friends would have laughed at the picture, because Grandpa wasn't tall and **stately** like TV Indians. His hair wasn't in braids, but hung in stringy, gray strands on his

Vocabulary

authentic (ô then' tik) *adj.* real; not fake
stately (stât' lē) *adj.* impressive or dignified

To Sum Up

- The narrator and his sister tell stories about their Sioux grandpa.
- They do not show pictures of their grandpa.

1. **Moccasins** are leather shoes traditionally worn by some Native Americans.
2. A **chant** is a simple song with a single melody.



tipi

neck and he was old. He was our great-grandfather, and he didn't live in a **tipi**, but all by himself in a part log, part tar-paper shack on the Rosebud Reservation in South Dakota. So when Grandpa came to visit us, I was so ashamed and embarrassed I

could've died.

There are a lot of yippy³ poodles and other fancy little dogs in our neighborhood, but they usually barked singly at the mailman from the safety of their own yards. Now it sounded as if a whole pack of mutts were barking together in one place.

I got up and walked to the curb to see what the commotion was. About a block away I saw a crowd of little kids yelling, with the dogs yipping and growling around someone who was walking down the middle of the street.

I watched the group as it slowly came closer and saw that in the center of the strange procession⁴ was a man wearing a tall black hat. He'd pause now and then to peer at something in his hand and then at the houses on either side of the street. I felt cold and hot at the same time as I recognized the man. "Oh, no!" I whispered. "It's Grandpa!"

I stood on the curb, unable to move even though I wanted to run and hide. Then I got mad when I saw how the yippy dogs were growling and nipping at the old man's baggy pant legs and how wearily he poked them away with his cane. "Stupid mutts," I said as I ran to rescue Grandpa.

When I kicked and hollered at the dogs to get away, they put their tails between their legs and scattered. The kids ran to the curb where they watched me and the old man.

30

40

50

commotion (kə mō' shən) *n.* a loud disturbance



Comprehension Check

Reread the boxed text.
Underline what the narrator sees when he walks to the curb.

To Sum Up

- The narrator sees his grandpa walking down the street and is ashamed.
- All the kids watch grandpa.

3. **Yippy** means "barking sharply."

4. A **procession** is an orderly march.



Literary Element

Character How do the narrator's feelings change as he sees Grandpa? Write the words that tell you below. Is the narrator a dynamic or static character?

fatigue (fə tēg') *n.* feeling of being very tired



To Sum Up

- The narrator and Grandpa greet each other.
- The narrator feels sad when he sees that Grandpa is old and tired.

"Grandpa," I said and felt pretty dumb when my voice cracked. I reached for his beat-up old tin suitcase, which was tied shut with a rope. But he set it down right in the street and shook my hand.

"*Hau, Takoza, Grandchild,*" he greeted me formally in Sioux.

60 All I could do was stand there with the whole neighborhood watching and shake the hand of the leather-brown old man. I saw how his gray hair straggled from under his big black hat, which had a drooping feather in its crown. His rumpled black suit hung like a sack over his stooped frame. As he shook my hand, his coat fell open to expose a bright-red, satin⁵ shirt with a beaded bolo tie under the collar. His getup wasn't out of place on the reservation, but it sure was here, and I wanted to sink right through the pavement.

70 "Hi," I muttered with my head down. I tried to pull my hand away when I felt his bony hand trembling, and looked up to see fatigue in his face. I felt like crying. I couldn't think of anything to say so I picked up Grandpa's suitcase, took his arm, and guided him up the driveway to our house.

Mom was standing on the steps. I don't know how long she'd been watching, but her hand was over her mouth and she looked as if she couldn't believe what she saw. Then she ran to us.

80 "Grandpa," she gasped. "How in the world did you get here?"

She checked her move to **embrace** Grandpa and I remembered that such a display of affection is unseemly to the Sioux and would embarrass him.

Vocabulary

embrace (em brās') *v.* to hold close.

5. **Satin** is a type of smooth, shiny cloth.

"*Hau, Marie,*" he said as he shook Mom's hand. She smiled and took his other arm.

As we supported him up the steps the door banged open and Cheryl came bursting out of the house. She was all smiles and was so obviously glad to see Grandpa that I was ashamed of how I felt.

"Grandpa!" she yelled happily. "You came to see us!"

90

Grandpa smiled and Mom and I let go of him as he stretched out his arms to my ten-year-old sister, who was still young enough to be hugged.

"*Wicincala,* little girl," he greeted her and then collapsed.

He had fainted. Mom and I carried him into her sewing room, where we had a spare bed.

After we had Grandpa on the bed Mom stood there helplessly patting his shoulder.

"Shouldn't we call the doctor, Mom?" I suggested, since she didn't seem to know what to do.

100

REFLECT

Make Inferences About Characters

Why is Martin ashamed when Cheryl is happy to see Grandpa?



Talk about your answer with a partner.

To Sum Up

- Cheryl is excited to see Grandpa.
- Grandpa faints.



Literary Element

Character Is the doctor a static or a dynamic character? Why?

descendants (di sen'dənts) *n.* the children and grandchildren of a person



To Sum Up

- Grandpa is sick.
- The narrator, Martin, takes care of Grandpa.
- Martin finds money in Grandpa's boots.

"Yes," she agreed with a sigh. "You make Grandpa comfortable, Martin."

I reluctantly moved to the bed. I knew Grandpa wouldn't want to have Mom undress him, but I didn't want to, either. He was so skinny and frail that his coat slipped off easily.

When I loosened his tie and opened his shirt collar, I felt a small leather pouch⁶ that hung from a thong⁷ around his neck. I left it alone and moved to remove his boots. The scuffed old cowboy boots were tight and he moaned as I put pressure on his legs to jerk them off.

I put the boots on the floor and saw why they fit so tight. Each one was stuffed with money. I looked at the bills that lined the boots and started to ask about them, but Grandpa's eyes were closed again.

Mom came back with a basin⁸ of water. "The doctor thinks Grandpa is suffering from heat exhaustion,"⁹ she explained as she bathed Grandpa's face. Mom gave a big sigh, "*Oh hinh*, Martin. How do you suppose he got here?"

We found out after the doctor's visit. Grandpa was angrily sitting up in bed while Mom tried to feed him some soup.

"Tonight you let Marie feed you, Grandpa," spoke my dad, who had gotten home from work just as the doctor was leaving. "You're not really sick," he said as he gently pushed Grandpa back against the pillows. "The doctor said you just got too tired and hot after your long trip."

Grandpa relaxed, and between sips of soup he told us of his journey. Soon after our visit to him Grandpa decided that he would like to see where his only living descendants

6. A **pouch** is a type of bag often made from animal skin.

7. A **thong** is a small strip piece of leather or other material that can be used like a string.

8. A **basin** is a type of bowl used to hold water.

9. **Heat exhaustion** is when you are sick from being in the sun too long.

lived and what our home was like. Besides, he admitted **sheepishly**, he was lonesome after we left.

130

I knew everybody felt as guilty as I did—especially Mom. Mom was all Grandpa had left. So even after she married my dad, who's a white man and teaches in the college in our city, and after Cheryl and I were born, Mom made sure that every summer we spent a week with Grandpa.

I never thought that Grandpa would be lonely after our visits, and none of us noticed how old and weak he had become. But Grandpa knew and so he came to us. He had ridden on buses for two and a half days. When he arrived in the city, tired and stiff from sitting for so long, he set out, walking, to find us.

140

He had stopped to rest on the steps of some building downtown and a policeman found him. The cop, according to Grandpa, was a good man who took him to the bus stop and waited until the bus came and told the driver to let Grandpa out at Bell View Drive. After Grandpa got off the bus, he started walking again. But he couldn't see the house numbers on the other side when he walked on the sidewalk so he walked in the middle of the street. That's when all the little kids and dogs followed him.

150

I knew everybody felt as bad as I did. Yet I was proud of this 86-year-old man, who had never been away from the reservation, having the courage to travel so far alone.

"You found the money in my boots?" he asked Mom.

"Martin did," she answered, and roused¹⁰ herself to scold. "Grandpa, you shouldn't have carried so much

Vocabulary

sheepishly (shē' pish lē) *adv.* with embarrassment

10. **Roused** means "caused action or emotion"



Comprehension Check

Martin feels guilty that Grandpa travels alone. How else does Martin feel about Grandpa's trip?

- ☐ jealous that Grandpa travels alone
- ☐ proud that Grandpa has the courage to travel alone
- ☐ mad that Grandpa travels alone

To Sum Up

- Grandpa says he felt lonely after their last visit.
- The family feels sad, but proud of Grandpa.

burden (bər' den) *n.* a stress or difficulty



money. What if someone had stolen it from you?"

160 Grandpa laughed. "I would've known if anyone tried to take the boots off my feet. The money is what I've saved for a long time—a hundred dollars—for my funeral. But you take it now to buy groceries so that I won't be a burden to you while I am here."

"That won't be necessary, Grandpa," Dad said. "We are honored to have you with us and you will never be a burden. I am only sorry that we never thought to bring you home with us this summer and spare you the discomfort of a long trip."

170 Grandpa was pleased. "Thank you," he answered. "But do not feel bad that you didn't bring me with you for I would not have come then. It was not time." He said this in such a way that no one could argue with him. To Grandpa and the Sioux, he once told me, a thing would be done when it was the right time to do it and that's the way it was.

"Also," Grandpa went on, looking at me, "I have come because it is soon time for Martin to have the medicine bag."

180 We all knew what that meant. Grandpa thought he was going to die and he had to follow the tradition of his family to pass the medicine bag, along with its history, to the oldest male child.

"Even though the boy," he said still looking at me, "bears a white man's name, the medicine bag will be his."

I didn't know what to say. I had the same hot and cold feeling that I had when I first saw Grandpa in the street. The medicine bag was the dirty leather pouch I had found around his neck. "I could never wear such a thing," I almost

To Sum Up

- Grandpa tells Martin that he will give him the medicine bag.
- Grandpa thinks he is going to die.

said aloud. I thought of having my friends see it in gym class, at the swimming pool, and could imagine the smart things they would say. But I just swallowed hard and took a step toward the bed. I knew I would have to take it.

But Grandpa was tired. "Not now, Martin," he said, waving his hand in dismissal, "it is not time. Now I will sleep."

So that's how Grandpa came to be with us for two months. My friends kept asking to come see the old man, but I put them off. I told myself that I didn't want them laughing at Grandpa. But even as I made excuses I knew it wasn't Grandpa that I was afraid they'd laugh at.

Nothing bothered Cheryl about bringing her friends to see Grandpa. Every day after school started there'd be a crew of giggling little girls or round-eyed little boys crowded around the old man on the patio, where he'd gotten in the habit of sitting every afternoon.

Grandpa would smile in his gentle way and patiently

190



Literary Element

Character How does Martin's character change in the story? Underline what Martin learns.

Follow along as your teacher leads the class in reading aloud the three full paragraphs on this page.

200

excuses (iks kūs' əs) *n.* reasons



REFLECT

Make Inferences About Characters

Martin imagines what it would be like to wear the medicine bag to school. What kind of "smart things" do you think Martin's friends would say?

PARTNERS



Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help. Answer any questions your partner asks.

To Sum Up

- Martin does not allow his friends to visit Grandpa.
- Martin thinks his friends will laugh at him.

answer their questions, or he'd tell them stories of brave warriors, ghosts, animals, and the kids listened in awed silence. Those little guys thought Grandpa was great.

210 Finally, one day after school, my friends came home with me because nothing I said stopped them. "We're going to see the great Indian of Bell View Drive," said Hank, who was supposed to be my best friend. "My brother has seen him three times so he oughta be well enough to see us."

When we got to my house Grandpa was sitting on the patio. He had on his red shirt, but today he also wore a fringed¹¹ leather vest that was decorated with beads. Instead of his usual cowboy boots he had solidly beaded moccasins on his feet that stuck out of his black trousers.

220 Of course, he had his old black hat on—he was seldom without it. But it had been brushed and the feather in the beaded headband was proudly erect, its tip a brighter white. His hair lay in silver strands over the red shirt collar.

I stared just as my friends did and I heard one of them murmur,¹² "Wow!"

Grandpa looked up and when his eyes met mine they twinkled as if he were laughing inside. He nodded to me and my face got all hot. I could tell that he had known all along I was afraid he'd embarrass me in front of my friends.

230 "Hau, hoksilas, boys," he greeted and held out his hand.

My buddies passed in a single file and shook his hand as I introduced them. They were so polite I almost laughed.

To Sum Up

- Martin's friends visit.
- They are very polite.

11. **Fringed** means "decorated with a border or trim."

12. **Murmur** means "to speak very softly."

"How, there, Grandpa," and even a "How-do-you-do, sir."

"You look fine, Grandpa," I said as the guys sat on the lawn chairs or on the patio floor.

"*Hanh*, yes," he agreed. "When I woke up this morning it seemed the right time to dress in the good clothes. I knew that my grandson would be bringing his friends."

"You guys want some lemonade or something?" I offered. No one answered. They were listening to Grandpa as he started telling how he'd killed the deer from which his vest was made.

Grandpa did most of the talking while my friends were there. I was so proud of him and amazed at how respectfully quiet my buddies were. Mom had to chase them home at supper time. As they left they shook Grandpa's hand again and said to me:

"Martin, he's really great!"

"Yeah, man! Don't blame you for keeping him to yourself."

"Can we come back?"

But after they left, Mom said, "No more visitors for a while, Martin. Grandpa won't admit it, but his strength hasn't returned. He likes having company, but it tires him."

That evening Grandpa called me to his room before he went to sleep. "Tomorrow," he said, "when you come home, it will be time to give you the medicine bag."

I felt a hard squeeze from where my heart is supposed to be and was scared, but I answered, "OK, Grandpa."

All night I had weird dreams about thunder and



Comprehension Check

Why does Grandpa wear his good clothes?

To Sum Up

- Martin's friends respectfully listen to Grandpa.
- Grandpa tells Martin he will give him the medicine bag the next day.



Literary Element

Character There are not many details about Martin's sister and mother. Are they static or dynamic characters? Check one. Then tell why.

- ☐ static
☐ dynamic

sacred (sā' krid) *adj.* holy or very important



To Sum Up

- ▶ Grandpa tells Martin a story about his father.

lightning on a high hill. From a distance I heard the slow beat of a drum. When I woke up in the morning I felt as if I hadn't slept at all. At school it seemed as if the day would never end and, when it finally did, I ran home.

Grandpa was in his room, sitting on the bed. The shades were down and the place was dim and cool. I sat on the floor in front of Grandpa, but he didn't even look at me. After what seemed a long time he spoke.

270 "I sent your mother and sister away. What you will hear today is only for a man's ears. What you will receive is only for a man's hands." He fell silent and I felt shivers down my back.

"My father in his early manhood," Grandpa began, "made a vision quest¹³ to find a spirit guide for his life. You cannot understand how it was in that time, when the great Teton Sioux¹⁴ were first made to stay on the reservation.

280 There was a strong need for guidance from *Wakantanka*, the Great Spirit. But too many of the young men were filled with despair and hatred. They thought it was hopeless to search for a vision when the glorious life was gone and only the hated confines of a reservation lay ahead. But my father held to the old ways.

"He carefully prepared for his quest with a purifying sweat bath and then he went alone to a high butte top to fast and pray. After three days he received his sacred dream—in which he found, after long searching, the white man's iron. He did not understand his vision of finding something belonging to the white people, for in that time

13. A **vision quest** is a trip that young Sioux men make to receive a special song or object.

14. The **Teton Sioux** are the largest Sioux tribe. They were buffalo hunters.

they were the enemy. When he came down from the butte to cleanse himself at the stream below, he found the remains of a campfire and the broken shell of an iron kettle. This was a sign which reinforced his dream. He took a piece of the iron for his medicine bag, which he had made of elk¹⁵ skin years before, to prepare for his quest.

"He returned to his village, where he told his dream to the wise old men of the tribe. They gave him the name *Iron Shell*, but neither did they understand the meaning of the dream. This first Iron Shell kept the piece of iron with him at all times and believed it gave him protection from the evils of those unhappy days.

"Then a terrible thing happened to Iron Shell. He and several other young men were taken from their homes by the soldiers and sent far away to a white man's boarding school.¹⁶ He was angry and lonesome for his parents and the young girl he had wed before he was taken away. At

290

300

protection (prə tek' shən) *n.* a guard against danger



15. An **elk** is a very large type of deer with wide antlers.

16. A **boarding school** is a school where students live and go to school.

REFLECT

Make Inferences About Characters

We learn that Grandpa's name is Joe Iron Shell at the beginning of the story. What does Grandpa infer about his own name?



Talk about your answer with a partner.

To Sum Up

- In the story, Grandpa's father finds a broken iron kettle.
- The villagers give Grandpa's father the name Iron Shell.
- Soldiers take Iron Shell away.

first Iron Shell resisted the teachers' attempts to change him and he did not try to learn. One day it was his turn to work in the school's blacksmith shop. As he walked into the place
310 he knew that his medicine had brought him there to learn and work with the white man's iron.

"Iron Shell became a blacksmith¹⁷ and worked at the trade¹⁸ when he returned to the reservation. All of his life he treasured the medicine bag. When he was old, and I was a man, he gave it to me, for no one made the vision quest any more."

Grandpa quit talking and I stared in disbelief as he covered his face with his hands. His shoulders were shaking with quiet sobs and I looked away until he began to speak
320 again.

"I kept the bag until my son, your mother's father, was a man and had to leave us to fight in the war across the ocean. I gave him the bag, for I believed it would protect him in battle, but he did not take it with him. He was afraid that he would lose it. He died in a faraway place."

Again Grandpa was still and I felt his grief around me.

"My son," he went on after clearing his throat, "had only a daughter and it is not proper for her to know of these things."

330 He unbuttoned his shirt, pulled out the leather pouch, and lifted it over his head. He held it in his hand, turning it over and over as if memorizing how it looked.

To Sum Up

- Iron Shell goes back to the reservation.
- Iron Shell gives Grandpa the medicine bag.

17. A **blacksmith** uses iron to make things like nails and swords.

18. A **trade** is a word for a type of job.

"In the bag," he said as he opened it and removed two objects, "is the broken shell of the iron kettle, a pebble from the butte, and a piece of the sacred sage."¹⁹ He held the pouch upside down and dust drifted down.

"After the bag is yours you must put a piece of prairie sage within and never open it again until you pass it on to your son." He replaced the pebble and the piece of iron, and tied the bag.

340

I stood up, somehow knowing I should. Grandpa slowly rose from the bed and stood upright in front of me holding the bag before my face. I closed my eyes and waited for him to slip it over my head. But he spoke.

"No, you need not wear it." He placed the soft leather bag in my right hand and closed my other hand over it. "It would not be right to wear it in this time and place where no one will understand. Put it safely away until you are again on the reservation. Wear it then, when you replace the sacred sage."

350

Grandpa turned and sat again on the bed. Wearily he leaned his head against the pillow. "Go," he said, "I will sleep now."

"Thank you, Grandpa," I said softly and left with the bag in my hands.

That night Mom and Dad took Grandpa to the hospital. Two weeks later I stood alone on the lonely prairie of the reservation and put the sacred sage in my medicine bag.

360



Comprehension Check

Reread the boxed text. Underline the contents of the medicine bag.

When Grandpa says, "No, you need not wear it" he is using formal language. Try saying this sentence to a partner in a different way. Use informal language, as if you were talking to a friend.

To Sum Up

- Grandpa gives Martin the medicine bag and tells him to put a sacred plant in it.
- Grandpa goes to the hospital.
- Martin goes to the reservation with the medicine bag.

19. **Sage** is a plant that is used in medicine and in cooking.

Vocabulary Check

A. Circle the picture that best answers the question.

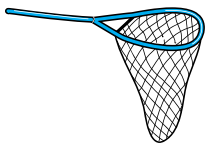
1. Which person shows **fatigue**?



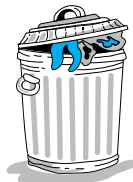
3. Which people are causing a **commotion**?



2. Which will give **protection** from the sun?



4. Which item is **sacred**?



B. Match each vocabulary word to the correct meaning.

5. ____ **glamorous**

a. explanations

6. ____ **excuses**

b. attractive or exciting

7. ____ **burden**

c. children or grandchildren of a person

8. ____ **descendants**

d. something stressful or difficult

C. Check the correct meaning of each vocabulary word.

9. **embrace**

- ☐ trip over
- ☐ hold close
- ☐ push far

11. **stately**

- ☐ foolish
- ☐ impressive
- ☐ small

10. **sheepishly**

- ☐ with sadness
- ☐ with embarrassment
- ☐ with joy

12. **authentic**

- ☐ genuine
- ☐ fake
- ☐ broken

Read the directions carefully. If you do not know the meaning of a word, ask a partner or a teacher.



Comprehension Check

A. Which events change Martin? Check each correct answer.

- ☐ Martin kicks at the neighborhood dogs.
- ☐ Grandpa arrives on Martin’s street.
- ☐ The doctor visits Grandpa.
- ☐ Grandpa tells the family he visited because he felt lonely.
- ☐ Grandpa tells the story of his father’s vision quest.
- ☐ Grandpa offers the money from his boots.

B. Complete the chart with information about which characters are static and dynamic.

Character	Does the character change? Explain.	Static or Dynamic?
Martin		
Cheryl		
Grandpa		
Mom		

C. At the end of the story, Grandpa goes to the hospital. Two weeks later the narrator stands alone with the medicine bag. What happens at the end of the story? Why do you think so?



Write a Conversation

Imagine that you are Martin. You have just returned from the reservation. Work with a partner to write a conversation. When you are finished, read it together.

Friend: Where have you been?

Martin: _____

Friend: _____

Martin: I went to the reservation because _____

Friend: Do you remember when you wouldn't let us visit your Grandpa? Why were you so ashamed?

Martin: _____

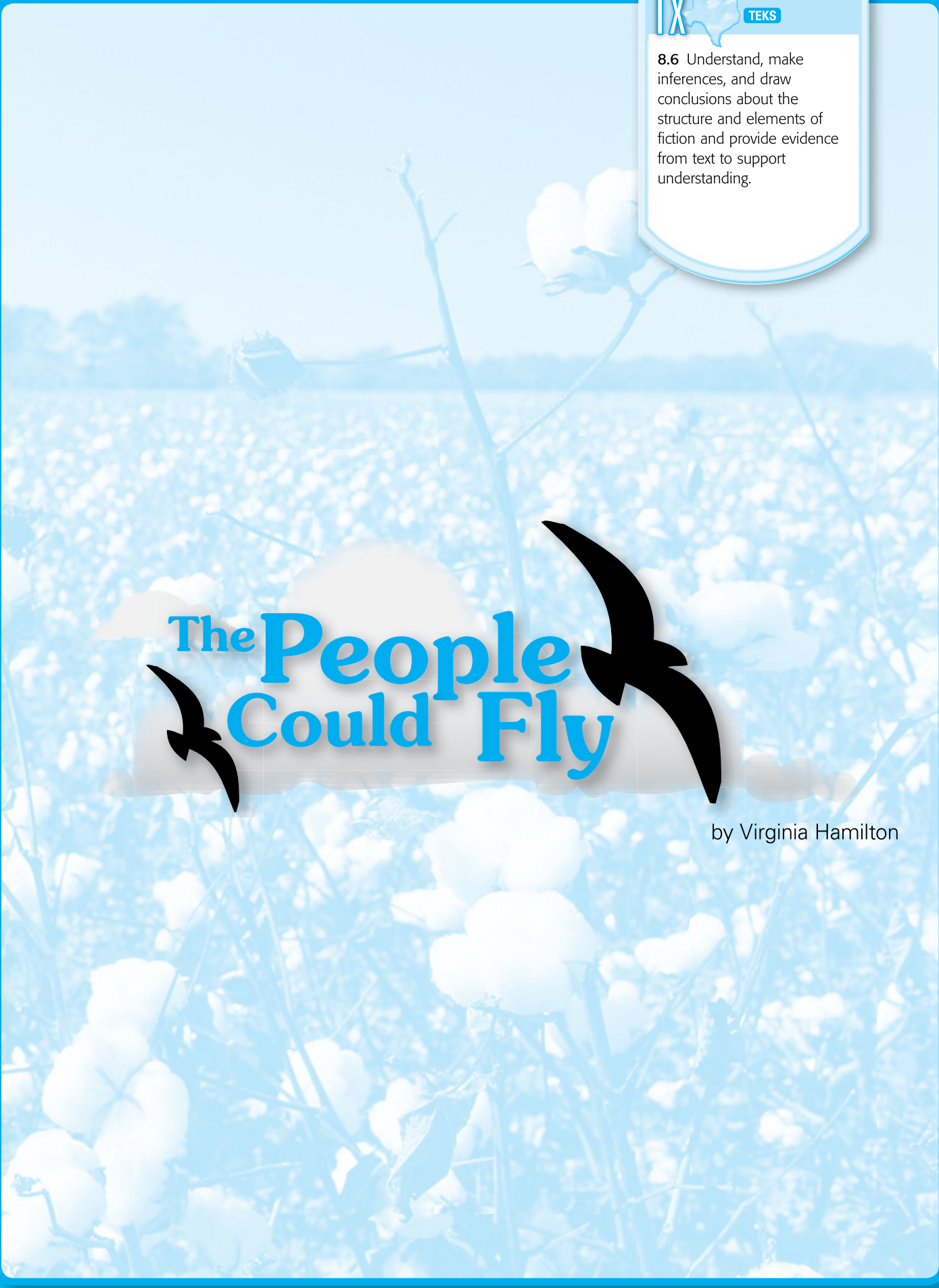
Friend: _____

Martin: _____

Friend: _____

Martin: _____

8.6 Understand, make inferences, and draw conclusions about the structure and elements of fiction and provide evidence from text to support understanding.



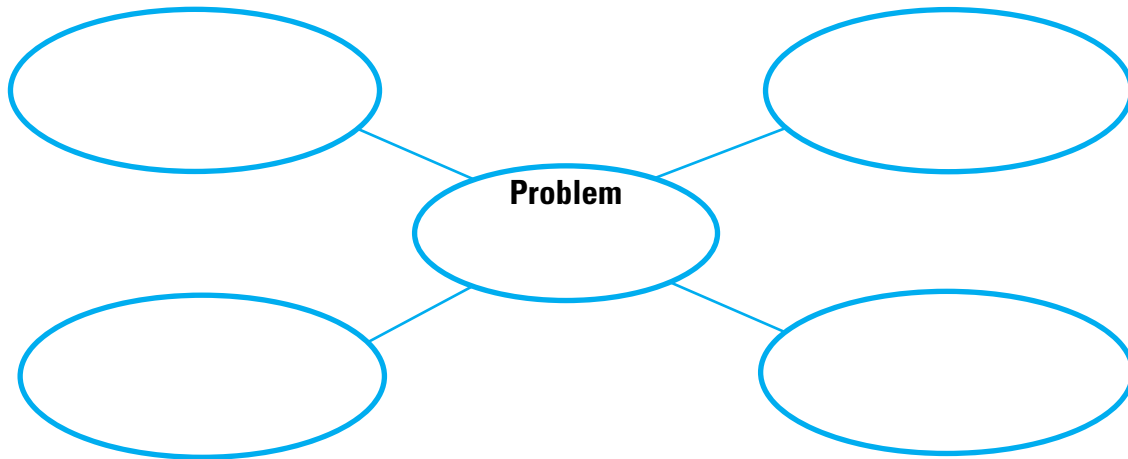
The People Could Fly

by Virginia Hamilton



Connect to the Folktale

Think of a problem or a situation that you wanted to make better. How did you solve the problem or improve the situation? Complete the web. Then share what you wrote with a partner.



Literary Element **Setting**

Setting is the time and place of a story. Setting includes

- the time period.
- the location.
- the season and weather.
- the space, such as buildings, rooms, land.

Mood is the feeling created by the time, place, and events of the story. For example, if a story takes place in a dark, old house in the middle of the night, the setting could create a scary mood.

Reading Skill **Identify Sequence**

Sequence is the order of events in a story. Events usually happen in **chronological**, or time order. To **identify sequence**, think about which event happens first, next, and last.

For example, first your family gets in the car. Next, you drive to the store. Then, you buy flowers. Then, you take the flowers to your grandmother. This sequence of events happens in chronological order.

Content Vocabulary

captured (kap' chərd) v.
caught or trapped
*The boy **captured** the butterfly and then let it go.*
► Cognate (Spanish)
capturar



crowded (krou' did) adj. full
of people or objects
*There was not much room to sit down on the **crowded** bus.*



trembled (trem' bəld) v.
shook
*The house **trembled** when the train passed.*
► Cognate (Spanish)
tremblar



scorned (skôrnd') adj.
treated with dislike
*When people did not talk to Berto, he felt **scorned**.*



labored (la' bərd) v. worked
hard
*Isabel **labored** for six hours to make her garden.*
► Cognate (Spanish)
laborar



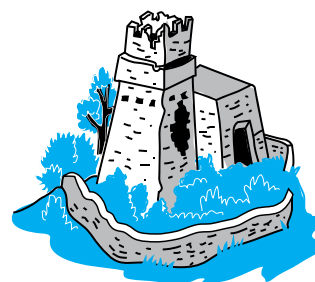
whispers (whis' pərz) n.
words spoken very softly
*The friends spoke in **whispers** so other people could not hear what they said.*



clumsily (kləm' zə lē) adv.
moving with difficulty;
tripping or falling a lot
*The woman walked **clumsily** on the uneven ground.*



ancient (ān' shənt) adj. very
old
*The **ancient** castle is more than 700 years old.*



The People Could Fly

captured (kap' chərd) v. caught or trapped



crowded (krou' did) *adj.* full of people or objects



Background Information

This story takes place in the United States when people were enslaved. Traders went to Africa and captured African people. The traders sold them to owners of plantations, or large farms.

To Sum Up

- Long ago people in Africa had wings and could fly.
- They were caught and shipped to the land of slavery. They lost their wings.
- Two of these people are an old man named Toby and a young woman named Sarah.

They say the people could fly. Say that long ago in Africa, some of the people knew magic. And they would walk up on the air like climbin up on a gate. And they flew like blackbirds over the fields. Black, shiny wings flappin against the blue up there.

Then, many of the people were captured for Slavery. The ones that could fly shed their wings. They couldn't take their wings across the water on the slave ships. Too crowded, don't you know.

10 The folks were full of misery, then. Got sick with the up and down of the sea. So they forgot about flyin when they could no longer breathe the sweet scent of Africa.

Say the people who could fly kept their power, although they shed their wings. They kept their secret magic in the land of slavery. They looked the same as the other people from Africa who had been coming over, who had dark skin. Say you couldn't tell anymore one who could fly from one who couldn't.

20 One such who could was an old man, call him Toby. And standin tall, yet afraid, was a young woman who once had wings. Call her Sarah. Now Sarah carried a babe tied to

her back. She trembled to be so hard worked and scorned.

The slaves labored in the fields from sunup to sundown. The owner of the slaves callin himself their Master. Say he was a hard lump of clay. A hard, glinty coal. A hard rock pile, wouldn't be moved. His Overseer¹ on horseback pointed out the slaves who were slowin down. So the one called Driver cracked his whip over the slow ones to make them move faster. That whip was a slice-open cut of pain. So they did move faster. Had to.

30

Sarah hoed and chopped the row as the babe on her back slept.

Say the child grew hungry. That babe started up bawling too loud. Sarah couldn't stop to feed it. Couldn't stop to soothe and quiet it down. She let it cry. She didn't want to. She had no heart to croon² to it.

"Keep that thing quiet," called the Overseer. He pointed his finger at the babe. The woman scrunched low. The Driver cracked his whip across the babe anyhow. The babe hollered like any hurt child, and the woman fell to the earth.

40

The old man that was there, Toby, came and helped her to her feet.

"I must go soon," she told him.

"Soon," he said.

Sarah couldn't stand up straight any longer. She was too weak. The sun burned her face. The babe cried and cried, "Pity me, oh, pity me," say it sounded like. Sarah was so sad and starvin, she sat down in the row.

trembled (trem' bəld) v. shook



scorned (skôrnd) adj. treated with dislike



labored (lā' bərd) v. worked hard



Look for the words *was*, *too*, and *soon* on this page. Say each word aloud. Then write a sentence using each of these words. Read your sentence to a partner.

To Sum Up

- The enslaved people work very hard all day long.
- Sarah must work so hard that she cannot stop working to feed her baby.
- Sarah asks Toby for help.

1. An **overseer** was a supervisor during slave times. He made the enslaved people work.

2. To **croon** means "to hum or sing in a low, soft voice."

whispers (whis' pərz) *n.* words spoken very softly



clumsily (kləm' zə lē) *adv.* moving with difficulty; tripping or falling a lot



ancient (ān' shənt) *adj.* very old



Comprehension Check

Underline what happens after Toby says the magic words.

To Sum Up

- Toby helps Sarah fly away.
- The next day is very hot. The enslaved people feel weak.
- Toby helps one of the weak people.

50 “Get up, you black cow,” called the Overseer. He pointed his hand, and the Driver’s whip snarled around Sarah’s legs. Her sack dress tore into rags. Her legs bled onto the earth. She couldn’t get up.

Toby was there where there was no one to help her and the babe.

“Now, before it’s too late,” panted Sarah. “Now, Father!”

“Yes, Daughter, the time is come,” Toby answered. “Go, as you know how to go!”

60 He raised his arms, holding them out to her. “*Kum . . . yali, kum buba tambe,*” and more magic words, said so quickly, they sounded like whispers and sighs.

The young woman lifted one foot on the air. Then the other. She flew clumsily at first, with the child now held tightly in her arms. Then she felt the magic, the African mystery. Say she rose just as free as a bird. As light as a feather.

The Overseer rode after her, hollerin. Sarah flew over the fences. She flew over the woods. Tall trees could not snag her. Nor could the Overseer. She flew like an eagle 70 now, until she was gone from sight. No one dared speak about it. Couldn’t believe it. But it was, because they that was there saw that it was.

Say the next day was dead hot in the fields. A young man slave fell from the heat. The Driver come and whipped him. Toby come over and spoke words to the fallen one. The words of ancient Africa once heard are never remembered completely. The young man forgot them as soon as he heard them. They went way inside him. He got up and

rolled over on the air. He rode it awhile. And he flew away.

Another and another fell from the heat. Toby was there. He cried out to the fallen and reached his arms out to them. “*Kum kunka yali, kum . . . tambe!*” Whispers and sighs. And they too rose on the air. They rode the hot breezes. The ones flyin were **black and shinin sticks, wheelin** above the head of the Overseer. They crossed the rows, the fields, the fences, the streams, and were away.

“Seize the old man!” cried the Overseer. “I heard him say the magic *words*. Seize him!”

The one callin himself Master come runnin. The Driver got his whip ready to curl around old Toby and tie him up. The slaveowner took his hip gun from its place. He meant to kill old, black Toby.

But Toby just laughed. Say he threw back his head and said, “Hee, hee! Don’t you know who I am? Don’t you know some of us in this field?” He said it to their faces. “We are ones who fly!”

And he sighed the ancient words that were a dark

80

90

Black and shinin sticks, wheelin means the people look “small in the distance, and spinning.”

Follow along as your teacher leads the class in reading aloud lines 89 to 107.

REFLECT

Identify Sequence

Number the events in the order they happen in the story.

Toby speaks the magic words. _____

The Master and the Driver want to kill Toby. _____

Some enslaved people fall over from the heat. _____

Many of the enslaved people fly into the air. _____



Talk about your answer with a partner.

To Sum Up

- Toby speaks the magic words to help the other enslaved people.
- More enslaved people fly away.
- The Master and his helpers want to hurt Toby.

Outcryin means “outcry.” An outcry is a loud shout or yell.

Ring-sing is another name for “ring shout.” The ring shout is an old African religious ceremony.



Literary Element

Setting Imagine the people in the sky. What is the mood of this scene?

- ☐ fearful
☐ joyful

To Sum Up

- Many more slaves fly away.
- The slaves who cannot fly cry out for help, but Toby cannot help them.
- All the slaves who cannot fly tell the story to their children.

promise. He said them all around to the others in the field under the whip, “. . . *buba yali . . . buba tambe . . .*.”

100 There was a great **outcryin**. The bent backs straighted up. Old and young who were called slaves and could fly joined hands. Say like they would **ring-sing**. But they didn’t shuffle in a circle. They didn’t sing. They rose on the air. They flew in a flock that was black against the heavenly blue. Black crows or black shadows. It didn’t matter, they went so high. Way above the plantation, way over the slavery land. Say they flew away to *Free-dom*.

And the old man, old Toby, flew behind them, takin care of them. He wasn’t cryin. He wasn’t laughin. He was the
110 seer³. His gaze fell on the plantation where the slaves who could not fly waited.

“*Take us with you!*” Their looks spoke it but they were afraid to shout it. Toby couldn’t take them with him. Hadn’t the time to teach them to fly. They must wait for a chance to run.

“Goodie-bye!” The old man called Toby spoke to them, poor souls! And he was flyin gone.

So they say. The Overseer told it. The one called Master said it was a lie, a trick of the light. The Driver kept his
120 mouth shut.

The slaves who could not fly told about the people who could fly to their children. When they were free. When they sat close before the fire in the free land, they told it. They did so love firelight and *Free-dom*, and tellin.

They say that the children of the ones who could not fly told their children. And now, me, I have told it to you.

3. A **seer** is a person who guides others by seeing into the future.



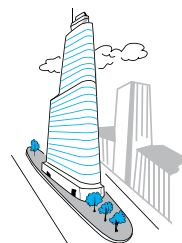
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which person talks in **whispers**?



2. Which picture shows something **ancient**?



B. Write each vocabulary word on the line beside its antonym.

captured

crowded

scorned

3. _____ liked

4. _____ empty

5. _____ released

C. Think about “The People Could Fly.” Then write the word that best completes each sentence below.

clumsily

labored

trembled

6. All the enslaved people _____ in the fields from morning to night.

7. Sarah _____ because she was so tired.

8. At first, Sarah flew _____ because she did not remember how to fly.

Read the directions carefully. If you do not know the meaning of a word, ask a partner or a teacher.



Comprehension Check

A. What happens to the people in “The People Could Fly”?

Use the diagram to describe the events in order.

Beginning



Middle



End

B. Complete the sentences below.

1. The people who could fly came from _____.
2. The people were captured and put on _____.
3. The people could not take their wings with them because _____.
4. The people were taken to _____.
5. Sarah was working _____ when the Driver whipped her.
6. The weather was _____ when the young man fell down.
7. Later, the people who were free told the story of the people who could fly in front of _____.

C. Think about the sequence of the story. List the answers to each question in the order they occur in the story.

8. List three settings in the story. _____
9. List three things that happen to Sarah. _____
10. List three things Toby does. _____



8.6 Understand, make inferences, and draw conclusions about the structure and elements of fiction and provide evidence from text to support understanding.

from Tom Sawyer

and

by Mark Twain

BORN WORKER

by Gary Soto



and



Connect to the Novel Excerpt and Short Story

How do you describe yourself to others? In the chart below, write a list of words or phrases to describe yourself. Then think about the idea of “being true” to who you are. In your own words, write what you think it means to be true to yourself.

I am...	To be true to myself means...

Literary Element Character

A **character** is a person or animal in a story. To understand characters, pay attention to

- what they say or think.
- what they do.
- what others say or think about them.

Characterization refers to the way a writer shows what a character is like. Writers might state exactly what their characters are like. Writers might also use the characters’ words, thoughts, and actions to show what they are like. As you read these two stories, pay attention to what the main characters are like.

Reading Skill Compare and Contrast

In this lesson, you will **compare and contrast** the main characters in two stories. When you **compare** characters, you look at how the characters are alike. When you **contrast** characters, you look at how they are different. Comparing and contrasting will help you understand what the characters are like.

Content Vocabulary

inspiration

(in' spə rā' shən) *n.* an action, person, or thought that causes someone to have an idea

*Trees are the **inspiration** for my poem about nature.*

► Cognate (Spanish)
inspiración



ridicule (rid' ə kŭl') *n.* mean words or actions that make fun of someone or something

*Our teacher does not allow **ridicule** in the classroom.*



criticized (krit' ə sīzd') *v.* judged the good and bad parts of something

*The artist **criticized** a painting.*

► Cognate (Spanish)
criticar



consent (kən sent') *v.* to give permission

*Parents must **consent** before their children can go on field trips.*



enthusiasm

(en thōō' zē az' əm) *n.* strong interest or excitement about something

*Pedro showed a lot of **enthusiasm** for hiking.*

► Cognate (Spanish)
entusiasmo



assumed

(ə sōōmd') *v.* thought of something as a fact

*I **assumed** that we would eat dinner at six o'clock.*



accompanied

(ə kum'pə nēd) *v.* went with

*Adrian's friend **accompanied** him to the party.*

► Cognate (Spanish)
acompañar



concentrate (kon' sen trāt') *v.* to give attention to or put effort into

*The dancer must **concentrate** as she practices.*

► Cognate (Spanish)
concentrar



For more practice, see page 258.

from Tom Sawyer



Saturday morning was come, and all the summer world was bright and fresh, and brimming with life. There was a song in every heart; and if the heart was young the music issued at the lips. There was cheer in every face, and a spring in every step. The locust trees were in bloom, and the fragrance of the blossoms filled the air.

Cardiff Hill, beyond the village and above it, was green with vegetation, and it lay just far enough away to seem a Delectable Land,¹ dreamy, reposeful, and inviting.

¹⁰ Tom appeared on the side-walk with a bucket of whitewash² and a long-handled brush. He surveyed the fence, and the gladness went out of nature, and a deep melancholy³ settled down upon his spirit. Thirty yards of board fence nine feet high! It seemed to him that life was hollow, and existence but a burden. Sighing he dipped his brush and passed it along the topmost plank; repeated the operation; did it again; compared the insignificant whitewashed streak with the far-reaching continent of unwhitewashed fence, and sat down on a tree-box

²⁰ discouraged...

He began to think of the fun he had planned for this

To Sum Up

- Tom Sawyer has a big job. He must paint a tall fence by himself.
- Tom does not want to paint the fence.

1. **Delectable Land** means "beautiful and peaceful place."
2. **Whitewash** is a type of paint used on fences.
3. **Melancholy** is a feeling of sadness.

day, and his sorrows multiplied. Soon the free boys would come tripping along on all sorts of delicious expeditions, and they would make a world of fun of him for having to work—the very thought of it burnt him like fire. He got out his worldly wealth and examined it—bits of toys, marbles, and trash; enough to buy an exchange of work maybe, but not enough to buy so much as half an hour of pure freedom. So he returned his straitened means to his pocket, and gave up the idea of trying to buy the boys. At this dark and hopeless moment an inspiration burst upon him. Nothing less than a great, magnificent inspiration. He took up his brush and went tranquilly to work. Ben Rogers hove in sight presently, the very boy of all boys whose ridicule he had been dreading. Ben's gait⁴ was the hop, skip, and jump—proof enough that his heart was light and his anticipations high. He was eating an apple, and giving a long melodious whoop at intervals, followed by a deep-toned ding dong dong, ding dong dong, for he was personating a steamboat! As he drew near he slackened speed, took the middle of the street, leaned far over to starboard,⁵ and rounded-to⁶ ponderously, and with laborious pomp and circumstance, for he was personating the *Big Missouri*, and considered himself to be drawing nine feet of water.⁷ He was boat, and captain, and engine-bells combined, so he had to imagine himself standing on his own hurricane-deck⁸ giving the orders and executing them:

'Stop her, sir! Ling-a-ling-ling.' The headway ran almost out, and he drew up slowly towards the sidewalk.

inspiration (in' spə rā' shən) *n.* an action, person, or thought that causes someone to have an idea



ridicule (rid'a kŭl') *n.* mean words or actions that make fun of someone or something



4. A person's **gait** is the way that person walks.

5. **Starboard** is the right side of a ship or boat.

6. **Rounded-to** means "turned."

7. A ship **drawing nine feet of water** needs nine feet of water in order to float safely.

8. The **hurricane-deck** of a ship is the light upper deck.

To Sum Up

- Tom thinks of a great plan.
- He starts to paint the fence.
- Ben Rogers watches Tom paint.



Comparing Literature

How do Tom and Ben act? Write *T* before the words that describe Tom. Write *B* before the words that describe Ben.

- _____ loud and annoying
- _____ calm and quiet
- _____ thinks about things
- _____ jumps around
- _____ well-spoken
- _____ not well-spoken

Follow along as your teacher leads the class in reading aloud the second set of boxed text on the page.

To Sum Up

- Ben pretends that he is on the deck of a ship. He makes steamboat noises.
- Tom continues to paint the fence.
- Ben asks Tom about painting the fence.

50 ‘Ship up to back! Ling-a-ling-ling!’ His arms straightened and stiffened down his sides. ‘Set her back on the stabboard! Ling-a-ling-ling! Chow! ch-chow-wow-chow!’ his right hand meantime, describing stately circles, for it was representing a forty-foot wheel. ‘Let her go back on the labboard! Ling-a-ling-ling! Chow-ch-chow-chow!’ The left hand began to describe circles.

‘Stop the stabboard! Ling-a-ling-ling! Stop the labboard! Come ahead on the stabboard! Stop her! Let your outside turn over slow! Ling-a-ling-ling! Chow-ow-ow!’
60 Get out that head-line! Lively, now! Come—out with your spring-line—what’re you about there? Take a turn round that stump with the bight of it! Stand by that stage now—let her go! Done with the engines, sir! Ling-a-ling-ling! ‘Sht! s’sht! sht!’ (Trying the gauge-cocks.)⁹

Tom went on whitewashing—paid no attention to the steamer. Ben stared a moment, and then said:

‘Hi-yi! You’re up a stump,¹⁰ ain’t you!’

No answer. Tom surveyed his last touch with the eye of an artist; then he gave his brush another gentle sweep, and
70 surveyed the result as before. Ben ranged up alongside of him. Tom’s mouth watered for the apple, but he stuck to his work. Ben said:

‘Hello, old chap, you got to work, hey?’

‘Why, it’s you, Ben! I warn’t noticing.’

‘Say, I’m going in a swimming, I am. Don’t you wish you could? But of course, you’d druther work, wouldn’t you? ‘Course you would!’

Tom contemplated¹¹ the boy a bit, and said:

‘What do you call work?’

9. A **gauge cock** measures the water level inside a ship.

10. **Up a stump** means “in a difficult situation.”

11. **Contemplated** means “thought carefully about.”

'Why, ain't that work?'

Tom resumed his whitewashing, and answered carelessly:

'Well, maybe it is, and maybe it ain't. All I know is, it suits Tom Sawyer.'

'Oh, come now, you don't mean to let on that you like it?'

The brush continued to move.

'Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?'

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth—stepped back to note the effect—added a touch here and there—criticized the effect again, Ben watching every move, and getting more and more interested, more and more absorbed. Presently he said:

'Say, Tom, let me whitewash a little.'

Tom considered: was about to consent; but he altered his mind: 'No, no; I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence—right here on the street, you know—but if it was the back fence I wouldn't mind, and she wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand, that can do it the way it's got to be done.'

'No—is that so? Oh, come now; lemme just try, only just a little. I'd let you, if you was me, Tom.'

'Ben, I'd like to, honest injun; but Aunt Polly—well, Jim wanted to do it, but she wouldn't let him. Sid wanted to do

80



Comprehension Check

Reread the boxed text.

Underline what Tom says to convince Ben that painting a fence is special.

90

criticized (krit' ə sīzd') v. judged the good and bad parts of something



100

consent (kən sent') v. to give permission



To Sum Up

- Tom tells Ben that he enjoys painting the fence.
- Ben wants to try painting.
- Tom says he can't let him.



Comparing Literature

Ben finally gets to paint the fence. Underline the words that show how Tom feels about this. In your own words, write how Tom feels.

To Sum Up

- Ben begs Tom to let him paint.
- Tom finally lets Ben paint the fence.
- Tom fools other boys into painting the fence, too.

110 it, and she wouldn't let Sid. Now, don't you see how I am fixed? If you was to tackle this fence, and anything was to happen to it—'

'Oh, shucks; I'll be just as careful. Now lemme try. Say—I'll give you the core of my apple.'

'Well, here. No, Ben; now don't; I'm afeard—'

'I'll give you all of it!'

120 Tom gave up the brush with reluctance in his face, but alacrity¹² in his heart. And while the late steamer *Big Missouri* worked and sweated in the sun, the retired artist sat on a barrel in the shade close by, dangled his legs, munched his apple, and planned the slaughter of more innocents.¹³ There was no lack of material; boys happened along every little while; they came to jeer,¹⁴ but remained to whitewash. By the time Ben was fagged out, Tom had traded the next chance to Billy Fisher for a kite in good repair; and when he played out, Johnny Miller bought in for a dead rat and a string to swing it with; and so on, and so on, hour after hour. And when the middle of the afternoon came, from being a poor poverty-stricken boy in the morning Tom was literally rolling in wealth. He had, besides 130 the things I have mentioned, twelve marbles, part of a jew's harp, a piece of blue bottle-glass to look through, a spool-cannon, a key that wouldn't unlock anything, a fragment of chalk, a glass stopper of a decanter, a tin soldier, a couple of tadpoles, six fire-crackers, a kitten with only one eye, a brass door-knob, a dog-collar—but no dog—the handle of a knife, four pieces of orange-peel, and a dilapidated old window sash. He had had a nice, good, idle time all the while—plenty of company—and the fence had three coats

12. **Alacrity** is an eagerness to do something.

13. **Planned the slaughter of more innocents** means that Tom planned to fool the other boys into painting the fence.

14. To **jeer** is to tease or make fun of someone or something.

of whitewash on it! If he hadn't run out of whitewash he would have bankrupted¹⁵ every boy in the village.

140

Tom said to himself that it was not such a hollow world after all. He had discovered a great law of human action, without knowing it, namely, that in order to make a man or a boy covet a thing, it is only necessary to make the thing difficult to attain. If he had been a great and wise philosopher, like the writer of this book, he would now have comprehended that work consists of whatever a body is obliged to do, and that play consists of whatever a body is not obliged to do. And this would help him to understand why constructing artificial flowers, or performing on a tread-mill, is work, whilst rolling nine-pins or climbing Mont Blanc is only amusement. There are wealthy gentlemen in England who drive four-horse passenger-coaches twenty or thirty miles on a daily line, in the summer, because the privilege costs them considerable money; but if they were offered wages for the service that would turn it into work, then they would resign.

150



Comprehension Check

Reread the boxed text.
Underline the words that tell you what Tom learns about people.

To Sum Up

- Tom learns that people want things that they cannot have.

15. **Bankrupted** means that Tom would have taken all of the money the boys had.

BORN WORKER



Calloused skin is skin that has become thick and worn down from work.

They said that José was born with a ring of dirt around his neck, with grime under his fingernails, and skin **calloused** from the grainy twist of a shovel. They said his palms were already rough by the time he was three, and soon after he learned his primary colors, his squint was the squint of an aged laborer. They said he was a born worker.

By seven he was drinking coffee slowly, his mouth pursed the way his mother sipped. He wore jeans, a shirt with sleeves rolled to his elbows. His eye could measure a length
10 of board, and his knees genuflected¹ over flower beds and leafy gutters.

They said lots of things about José, but almost nothing of his parents. His mother stitched at a machine all day, and his father, with a steady job at the telephone company, climbed splintered, sun-sucked poles, fixed wires and looked around the city at tree level.

"What do you see up there?" José once asked his father.

"Work," he answered. "I see years of work, *mi'jo*."²

José took this as a truth, and though he did well in
20 school, he felt destined to labor. His arms would pump, his

To Sum Up

- José seems grown-up by age 7. He can work as hard as an adult.
- José is a good student, but he likes hard work better than school.

1. To **genuflect** is to kneel with respect.

2. **Mi'jo** is Spanish slang for "my son."

legs would bend, his arms would carry a world of earth.

He believed in hard work, believed that his strength was as ancient as a rock's.

"Life is hard," his father repeated from the time José could first make out the meaning of words until he was stroking his fingers against the grain of his sandpaper beard.

His mother was an example to José. She would raise her hands, showing her fingers pierced from the sewing machines. She bled on her machine, bled because there was money to make, a child to raise, and a roof to stay under.

One day when José returned home from junior high, his cousin Arnie was sitting on the lawn sucking on a stalk of grass. José knew that grass didn't come from his lawn. His was cut and **pampered**, clean.

"José!" Arnie shouted as he took off the earphones of his CD Walkman.

"Hi, Arnie," José said without much enthusiasm. He didn't like his cousin. He thought he was lazy and, worse, spoiled by the trappings³ of being middle class. His parents had good jobs in offices and showered him with clothes, shoes, CDs, vacations, almost anything he wanted. Arnie's family had never climbed a telephone pole to size up the future.

Arnie rose to his feet, and José saw that his cousin was wearing a new pair of high-tops. He didn't say anything.

"Got an idea," Arnie said cheerfully. "Something that'll make us money."

José looked at his cousin, not a muscle of curiosity twitching in his face.

enthusiasm (en thōō' zē áz əm)
n. strong interest or excitement about something



Pampered means "treated with a lot of attention."



Comparing Literature

José thinks that Arnie is lazy. Underline what Arnie and his family do that makes José think this.

To Sum Up

- José's parents have taught him that life is full of hard work.
- José's cousin, Arnie, is waiting for him one day after school.
- Arnie has an idea for a way that he and José can make money.

3. **Trappings** are things people own that show they have a comfortable life.

Round up means “find.”

Still, Arnie explained that since he himself was so clever with words, and his best cousin in the whole world was good at working with his hands, that maybe they might start a company.

“What would you do?” José asked.

“Me?” he said brightly. “Shoot, I’ll **round up** all kinds of jobs for you. You won’t have to do anything.” He stopped, then started again. “Except—you know—do the work.”

“Get out of here,” José said.

60 “Don’t be that way,” Arnie begged. “Let me tell you how it works.”

The boys went inside the house, and while José stripped off his school clothes and put on his jeans and a T-shirt, Arnie told him that they could be rich.

“You ever hear of this guy named Bechtel?”⁴ Arnie asked.

José shook his head.

70 “Man, he started just like us,” Arnie said. “He started digging ditches and stuff, and the next thing you knew, he was sitting by his own swimming pool. You want to sit by your own pool, don’t you?” Arnie smiled, waiting for José to speak up.

“Never heard of this guy Bechtel,” José said after he rolled on two huge socks, worn at the heels. He opened up his chest of drawers and brought out a packet of Kleenex.

Arnie looked at the Kleenex.

“How come you don’t use your sleeve?” Arnie joked.

José thought for a moment and said, “I’m not like you.” He smiled at his retort.

To Sum Up

- Arnie says that he can find jobs for José to do. They can form a company.
- Arnie tells José about a rich man named Bechtel. Bechtel made a lot of money through hard work.

4. **Bechtel** is probably Stephen Bechtel. He was the president of a famous construction company. He lived from 1900–1989.

"Listen, I'll find the work, and then we can split it fifty-fifty."

José knew fifty-fifty was a bad deal.

"How about sixty-forty?" Arnie suggested when he could see that José wasn't going for it. "I know a lot of people from my dad's job. They're waiting for us."

José sat on the edge of his bed and started to lace up his boots. He knew that there were **agencies** that would find you work, agencies that took a portion of your pay. They're cheats, he thought, people who sit in air-conditioned offices while others work.

"You really know a lot of people?" José asked.

"Boatloads," Arnie said. "My dad works with this millionaire—honest—who cooks a steak for his dog every day."

He's a liar, José thought. No matter how he tried, he couldn't picture a dog grubbing⁵ on steak. The world was too poor for that kind of silliness.

"Listen, I'll go eighty-twenty," José said.

5. **Grub** is slang for food. **Grubbing** means "eating."

80

90

agencies refers to companies that help workers find jobs.



Comprehension Check

What does José think about agents who spend their days inside offices? Check one.

- ☐ José admires their hard work.
- ☐ José thinks they are cheaters.
- ☐ José wants to work in an office.

REFLECT

Compare and Contrast

Work is the subject of both *Tom Sawyer* and "Born Worker." Compare how the main character in each story feels about hard work.



Talk about your answer with a partner.

To Sum Up

- Arnie says that he and José can share the money they make.
- José does not believe Arnie's stories about rich people.

assumed (ə sōōmd') *v.* thought of something as a fact



Something that is **rickety** can fall apart easily.

accompanied (ə kum' pə nēd) *v.* went with



Debris is the pieces of something that has been destroyed.

To Sum Up

- José and Arnie decide José gets seventy percent and Arnie gets thirty percent of the money.
- Arnie finds jobs for José to do in the next two weeks.
- José does a lot of work. Arnie does very little work.

"Aw, man," Arnie whined. "That ain't fair."

100 José laughed.

"I mean, half the work is finding the jobs," Arnie explained, his palms up as he begged José to be reasonable.

José knew this was true. He had had to go door-to-door, and he disliked asking for work. He assumed that it should automatically be his since he was a good worker, honest, and always on time.

"Where did you get this idea, anyhow?" José asked.

"I got a business mind," Arnie said proudly.

"Just like that Bechtel guy," José retorted.

110 "That's right."

José agreed to a seventy-thirty split, with the condition that Arnie had to help out. Arnie hollered, arguing that some people were meant to work and others to come up with brilliant ideas. He was one of the latter. Still, he agreed after José said it was that or nothing.

120 In the next two weeks, Arnie found an array of jobs. José peeled off shingles from a **rickety** garage roof, carried rocks down a path to where a pond would go, and spray-painted lawn furniture. And while Arnie accompanied him, most of the time he did nothing. He did help occasionally. He

did shake the cans of spray paint and kick aside **debris** so that José didn't trip while going down the path carrying the rocks. He did stack the piles of shingles, but almost cried when a nail bit his thumb. But mostly he told José what he had missed or where the work could be improved. José was bothered because he and his work had never been criticized before.

But soon José learned to ignore his cousin, ignore his comments about his spray painting, or about the way he **lugged** rocks, two in each arm. He didn't say anything, either, when they got paid and Arnie rubbed his hands like a fly, muttering, "It's payday."

Then Arnie found a job scrubbing a drained swimming pool. The two boys met early at José's house. Arnie brought his bike. José's own bike had a flat that grinned like a clown's face.

"I'll pedal," José suggested when Arnie said that he didn't have much leg strength.

With Arnie on the handlebars, José tore off, his pedaling so strong that tears of fear formed in Arnie's eyes.

"Slow down!" Arnie cried.

José ignored him and within minutes they were riding the bike up a gravel driveway. Arnie hopped off at first chance.

"You're scary," Arnie said, picking a gnat from his eye. José chuckled.

When Arnie knocked on the door, an old man still in pajamas appeared in the window. He **motioned** for the boys to come around to the back.

"Let me do the talking," Arnie suggested to his cousin. "He knows my dad real good. They're like this." He pressed two fingers together.

José didn't bother to say OK. He walked the bike into the backyard, which was lush with plants—roses in their last bloom, geraniums, hydrangeas, pansies with their skirts of bright colors. José could make out the splash of a fountain. Then he heard the hysterical yapping of a poodle. From all his noise, a person might have thought the dog was on fire.

130

Lugged means "carried with effort."



Comparing Literature

How does Arnie earn his money? Check one.

- ☐ He works as hard as José.
- ☐ He fixes a roof, builds a pond, and paints furniture.
- ☐ He convinces people to do things for him.

140

Motioned means "signaled or gestured."

150

To Sum Up

- Arnie finds José a job cleaning a swimming pool.
- Arnie is too lazy to ride his bike there. José rides Arnie's bike with Arnie on the handlebars.
- Arnie tells José that the pool owner is a friend of his father.

When Arnie says, “Hi, Mr. Clemens,” he is using formal language to show respect to an adult. He uses “Mr.” instead of the man’s first name. Suppose Arnie was saying hello to a friend his own age. How would this greeting be different?

Supervise means “to tell a person what to do to finish a job.”

To Sum Up

- Mr. Clemens owns the pool. He only wants to pay one boy for work.
- Arnie says that he and José understand.
- Arnie tells Mr. Clemens that José is a good worker.

160 “Hi, Mr. Clemens,” Arnie said, extending his hand. “I’m Arnie Sanchez. It’s nice to see you again.”

José had never seen a kid actually greet someone like this. Mr. Clemens said, hiking up his pajama bottoms, “I only wanted one kid to work.”

“Oh,” Arnie stuttered. “Actually, my cousin José really does the work and I kind of, you know, **supervise**.”

Mr. Clemens pinched up his wrinkled face. He seemed not to understand. He took out a pea-sized hearing aid, fiddled with its tiny dial, and fit it into his ear, which was
170 surrounded with wiry gray hair.

“I’m only paying for one boy,” Mr. Clemens shouted. His poodle click-clicked and stood behind his legs. The dog bared its small crooked teeth.

“That’s right,” Arnie said, smiling a strained smile. “We know that you’re going to compensate⁶ only one of us.”

Mr. Clemens muttered under his breath. He combed his hair with his fingers. He showed José the pool, which was shaped as round as an elephant. It was filthy with grime. Near the bottom some grayish water shimmered and leaves
180 floated as limp as cornflakes.

“It’s got to be real clean,” Mr. Clemens said, “or it’s not worth it.”

“Oh, José’s a great worker,” Arnie said. He patted his cousin’s shoulders and said that he could lift a mule.

Mr. Clemens sized up José and squeezed his shoulders, too.

“How do I know you, anyhow?” Mr. Clemens asked Arnie, who was aiming a smile at the poodle.

6. To **compensate** is to pay someone for work.

“You know my dad,” Arnie answered, raising his smile to the old man. “He works at Interstate Insurance. You and he had some business deals.”

190

Mr. Clemens thought for a moment, a hand on his mouth, head shaking. He could have been thinking about the meaning of life, his face was so dark.

“Mexican **fella**?” he inquired.

“That’s him,” Arnie said happily.

José felt like hitting his cousin for his cheerful attitude. Instead, he walked over and picked up the white plastic bottle of bleach. Next to it were a wire brush, a pumice stone, and some rags. He set down the bottle and, like a surgeon, put on a pair of rubber gloves.

200

“You know what you’re doing, boy?” Mr. Clemens asked.

José nodded as he walked into the pool. If it had been filled with water, his chest would have been wet. The new hair on his chest would have been floating like the legs of a jellyfish.

Fella is slang for fellow, or man.

REFLECT

Compare and Contrast

What do you think Tom Sawyer would do if he were in Arnie’s place?



Talk about your answer with a partner.

To Sum Up

- Arnie says that his father and Mr. Clemens know each other.
- José picks up cleaning supplies and starts cleaning the pool.
- Arnie continues to talk.



Comprehension Check

Underline what Arnie does to convince Mr. Clemens he and José are good workers.

Cupped means “shaped a hand into the form of a cup.”

To Sum Up

- José cleans the pool.
- Arnie does not help José clean the pool. He stands and talks to Mr. Clemens.
- Arnie stops working when Mr. Clemens leaves. José continues to clean.

“Oh, yeah,” Arnie chimed, speaking for his cousin. “José was born to work.”

210 José would have drowned his cousin if there had been more water. Instead, he poured a bleach solution into a rag and swirled it over an area. He took the wire brush and scrubbed. The black algae⁷ came up like a foamy monster.

“We’re a team,” Arnie said to Mr. Clemens.

Arnie descended into the pool and took the bleach bottle from José. He held it for José and smiled up at Mr. Clemens, who, hands on hips, watched for a while, the poodle at his side. He **cupped** his ear, as if to pick up the sounds of José’s scrubbing.

220 “Nice day, huh?” Arnie sang.

“What?” Mr. Clemens said.

“Nice day,” Arnie repeated, this time louder. “So which ear can’t you hear in?” Grinning, Arnie wiggled his ear to make sure that Mr. Clemens knew what he was asking.

Mr. Clemens ignored Arnie. He watched José, whose arms worked back and forth like he was sawing logs.

“We’re not only a team,” Arnie shouted, “but we’re also cousins.”

230 Mr. Clemens shook his head at Arnie. When he left, the poodle leading the way, Arnie immediately climbed out of the pool and sat on the edge, legs dangling.

“It’s going to be blazing,” Arnie complained. He shaded his eyes with his hand and looked east, where the sun was rising over a sycamore, its leaves hanging like bats.

José scrubbed. He worked the wire brush over the black

7. **Algae** are plants that grow in water.

and green stains, the grime dripping like tears. He finished a large area. He hopped out of the pool and returned hauling a garden hose with an attached **nozzle**. He gave the cleaned area a blast. When the spray got too close, his cousin screamed, got up, and, searching for something to do, picked a **loquat** from a tree.

240

"What's your favorite fruit?" Arnie asked.

José ignored him.

Arnie stuffed a bunch of loquats into his mouth, then cursed himself for splattering juice on his new high-tops. He returned to the pool, his cheeks fat with the seeds, and once again sat at the edge. He started to tell José how he had first learned to swim. "We were on vacation in Mazatlán.⁸ You been there, ain't you?"

José shook his head. He dabbed the bleach solution onto the sides of the pool with a rag and scrubbed a new area.

250

"Anyhow, my dad was on the beach and saw this drowned dead guy," Arnie continued. "And right there, my dad got scared and realized I couldn't swim."

Arnie rattled on about how his father had taught him in the hotel pool and later showed him where the drowned man's body had been.

"Be quiet," José said.

"What?"

"I can't concentrate," José said, stepping back to look at the cleaned area.

260

Arnie shut his mouth but opened it to lick loquat juice

A **nozzle** is a short tube at the end of a hose. It controls the flow of water.

A **loquat** is a small, yellow fruit.

concentrate (kon' sən trāt') *v.* to give attention to or put effort into



To Sum Up

- Arnie sits and tells José stories
- José does not want Arnie to talk to him while he works.

8. **Mazatlán** is a place by the sea in Mexico where people like to go on vacation.

To **drench** something is to soak it with liquid.



Comparing Literature

Underline what José says that helps you understand how he thinks and feels.

In your own words, write what José thinks and feels.

To Sum Up

- Arnie continues to talk while José cleans.
- José wants Arnie to be quiet. Arnie does not listen.
- Mr. Clemens checks the pool.

from his fingers. He kicked his legs against the swimming pool, bored. He looked around the backyard and spotted a lounge chair. He got up, dusting off the back of his pants, and threw himself into the cushions. He raised and lowered the back of the lounge. Sighing, he snuggled in. He stayed quiet for three minutes, during which time José scrubbed.

270 His arms hurt but he kept working with long strokes. José knew that in an hour the sun would **drench** the pool with light. He hurried to get the job done.

Arnie then asked, "You ever peel before?"

José looked at his cousin. His nose burned from the bleach. He scrunched up his face.

"You know, like when you get sunburned."

280 "I'm too dark to peel," José said, his words echoing because he had advanced to the deep end. "Why don't you be quiet and let me work?"

Arnie babbled on that he had peeled when on vacation in Hawaii. He explained that he was really more French than Mexican, and that's why his skin was sensitive. He said that when he lived in France, people thought that he could be Portuguese or maybe Armenian, never Mexican.

José felt like soaking his rag with bleach and pressing it over Arnie's mouth to make him be quiet.

290 Then Mr. Clemens appeared. He was dressed in white pants and a flowery shirt. His thin hair was combed so that his scalp, as pink as a crab, showed.

"I'm just taking a little rest," Arnie said.

Arnie leaped back into the pool. He took the bleach bottle and held it. He smiled at Mr. Clemens, who came to inspect their progress.

"José's doing a good job," Arnie said, then whistled a song.

Mr. Clemens peered into the pool, hands on knees, admiring the progress.

"Pretty good, huh?" Arnie asked.

300

Mr. Clemens nodded. Then his **hearing aid** fell out, and José turned in time to see it roll like a bottle cap toward the bottom of the pool. It leaped into the **stagnant** water with a plop. A single bubble went up, and it was gone.

"Dang," Mr. Clemens swore. He took shuffling steps toward the deep end. He steadied his gaze on where the hearing aid had sunk. He leaned over and suddenly, arms waving, one leg kicking out, he tumbled into the pool. He landed standing up, then his legs buckled, and he crumbled, his head striking against the bottom. He rolled once, and half of his body settled in the water.

310

"Did you see that!" Arnie shouted, big-eyed.

José had already dropped his brushes on the side of the pool and hurried to the old man, who moaned, eyes closed,

A **hearing aid** is a small machine that helps people hear.

Stagnant means "standing still."

REFLECT

Compare and Contrast

Aunt Polly is not present for most of the work that happens in *Tom Sawyer*. Mr. Clemens is not present for most of "Born Worker." How does their absence help the plans of Tom in the first story and Arnie in the second?



Talk about your answer with a partner.

To Sum Up

- Mr. Clemens checks the pool. He likes José's work.
- Mr. Clemens's hearing aid drops into the pool. He falls in, too.

Startled means “scared suddenly.”



Comprehension Check

What does José do when Mr. Clemens falls into the pool? Check one.

- ☐ He helps Mr. Clemens out of the pool and calls for help.
- ☐ He rides Arnie's bike back home.
- ☐ He yells at Arnie for causing Mr. Clemens to fall.

To Sum Up

- Mr. Clemens hurts himself badly when he falls.
- Arnie runs away. José helps Mr. Clemens and calls the emergency number 911.

his false teeth jutting from his mouth. A ribbon of blood immediately began to flow from his scalp.

“We better get out of here!” Arnie suggested. “They’re going to blame us!”

320 José knelt on both knees at the old man’s side. He took the man’s teeth from his mouth and placed them in his shirt pocket. The old man groaned and opened his eyes, which were shiny wet. He appeared **startled**, like a newborn.

“Sir, you’ll be all right,” José cooed, then snapped at his cousin. “Arnie, get over here and help me!”

“I’m going home,” Arnie whined.

“You punk!” José yelled. “Go inside and call 911.”

Arnie said that they should leave him there.

330 “Why should we get involved?” he cried as he started for his bike. “It’s his own fault.”

José laid the man’s head down and with giant steps leaped out of the pool, shoving his cousin as he passed. He went into the kitchen and punched in 911 on a telephone.

He explained to the operator what had happened. When asked the address, José dropped the phone and went onto the front porch to look for it.

340 “It’s 940 East Brown,” José breathed. He hung up and looked wildly about the kitchen. He opened up the refrigerator and brought out a plastic tray of ice, which he twisted so that a few of the cubes popped out and slid across the floor. He wrapped some cubes in a dish towel.

When he raced outside, Arnie was gone, the yapping poodle was doing laps around the edge of the pool, and Mr.

Clemens was trying to stand up.

"No, sir," José said as he jumped into the pool, his own knees almost buckling. "Please, sit down."

Mr. Clemens **staggered** and collapsed. José caught him before he hit his head again. The towel of ice cubes dropped from his hands. With his legs spread to **absorb** the weight, José raised the man up in his arms, this fragile man. He picked him up and carefully stepped toward the shallow end, one slow elephant step at a time.

"You'll be all right," José said, more to himself than to Mr. Clemens, who moaned and struggled to be let free.

The sirens wailed in the distance. The poodle yapped, which started a dog barking in the neighbor's yard.

"You'll be OK," José repeated, and in the shallow end of the pool, he edged up the steps. He lay the old man in the lounge chair and raced back inside for more ice and another towel. He returned outside and placed the bundle of cubes on the man's head, where the blood flowed. Mr. Clemens was awake, looking about. When the old man felt his mouth, José reached into his shirt pocket and pulled out his false teeth. He fit the teeth into Mr. Clemens's mouth and a smile appeared, something bright at a difficult time.

"I hit my head," Mr. Clemens said after smacking his teeth so that the fit was right.

José looked up and his gaze floated to a telephone pole, one his father might have climbed. If he had been there, his father would have seen that José was more than just a good

Staggered means "walked in an unsteady way."

Here, **absorb** means "to hold up."



Comparing Literature

Underline the text that shows José's reaction to Mr. Clemens's accident.

How is José's reaction different from Arnie's? Explain.

To Sum Up

- José helps Mr. Clemens into a chair.
- He places the ice on Mr. Clemens's head and waits for help to arrive.



Comprehension Check

Underline what José realizes about life.

Jabbering is very fast speech that is hard to understand.

With a partner, take turns using this expression in a sentence.

To Sum Up

- José stays with Mr. Clemens until the fire truck arrives.
- Arnie lies to the fireman about what he was doing when the accident happened.
- José learns that some people are hard workers. Some people are liars like Arnie.

worker. He would have seen a good man. He held the towel to the old man's head. The poodle, now quiet, joined them on the lounge chair.

A fire truck pulled into the driveway and soon they were surrounded by firemen, one of whom brought out a first-aid kit. A fireman led José away and asked what had happened. He was starting to explain when his cousin reappeared, yapping like a poodle.

380 "I was scrubbing the pool," Arnie shouted, "and I said, 'Mr. Clemens, you shouldn't stand so close to the edge.' But did he listen? No, he leaned over an . . . Well, you can just imagine my horror."

José walked away from Arnie's **jabbering**. He walked away, and realized that there were people like his cousin, the liar, and people like himself, someone he was getting to know. He walked away and in the midmorning heat boosted himself up a telephone pole. He climbed up and saw for himself what his father saw—miles and miles of trees and houses, and a future lost in the layers of
390 yellowish haze.

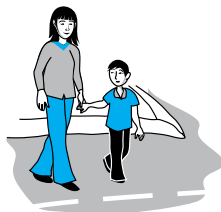
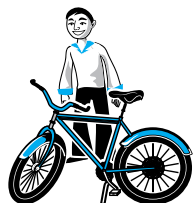


A. Write the vocabulary word that best fits each picture.

accompanied

enthusiasm

inspiration



1. _____

2. _____

3. _____

B. Write T if the statement is true. Write F if the statement is false.

___ 4. Your mother **consents** if she lets you go to the park.

___ 5. A mean person often uses **ridicule** against another person.

___ 6. It is always easy to **concentrate** if there is a lot of noise around.

C. Reread how each vocabulary word is used in *Tom Sawyer* and "Born Worker." Check the correct meaning.

7. **assumed**

- ☐ made sharp and dangerous
- ☐ believed to be true
- ☐ lifted something heavy

8. **criticized**

- ☐ judged
- ☐ pushed
- ☐ covered with water

9. **inspiration**

- ☐ something that makes you forget
- ☐ something cold and hard
- ☐ something that gives an idea



and



Comprehension Check

A. What happens in *Tom Sawyer* and “Born Worker”?

Complete the sentences below.

1. Tom Sawyer tricks _____ into doing his work.
2. Tom learns that people want things that are _____.
3. The two main characters in “Born Worker” are _____ and _____.
4. When Mr. Clemens fell, Arnie _____.
José _____.

B. Think about the two texts. Check the correct answer.

5. The two characters who are most alike in the texts are

- ☐ Ben and Mr. Clemens.
- ☐ Tom Sawyer and José.
- ☐ Tom Sawyer and Arnie.

6. What kind of work do Tom, José, and Arnie have to do?

- ☐ work in an office
- ☐ work hard with their hands
- ☐ work on their bicycles

7. Who learns lessons in the end?

- ☐ Tom Sawyer and Arnie
- ☐ Tom Sawyer and José
- ☐ Ben and José

C. Compare the characters of Tom Sawyer and José.

List three ways they are alike or different.

Tom Sawyer	José

For more practice, see page 259.



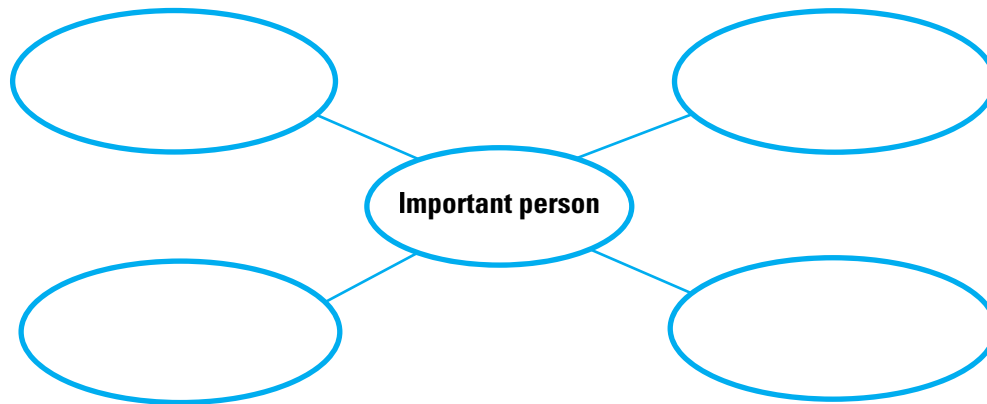
8.3.C Explain how the values and beliefs of particular characters are affected by the historical and cultural setting of the literary work.

I KNOW WHY THE
Caged Bird Sings

by Maya Angelou

Connect to the Autobiography

Think about a person who is important in your life. Who is it? What did you learn from him or her? Why is this person special? Complete the web with words that tell about the person.



Literary Element Author's Purpose

An **author's purpose** is the author's reason for writing. Authors write for one or more of these reasons:

- to explain
- to persuade
- to inform
- to entertain

You can better understand what you read when you know why an author wrote something. An autobiography is a story about the author written by the author. The author's purpose is usually to inform. As you read, ask yourself why Maya Angelou is sharing this story.

Reading Skill Analyze Cultural Context

Cultural context gives us more information about the time, the place, and the people in a story. Look for details about:

- customs
- traditions
- beliefs
- relationships

Cultural context is important because it affects how people or characters act.

Selection Vocabulary

Practice saying the words with a partner.

aristocrat (ə ris' tə krat) *n.* a person who is related to royalty or acts that way

*The **aristocrat** lives in a big house and has many servants.*

➤ Cognate (Spanish) **aristócrata**

persistently (pər sis' tənt lē) *adv.* without giving up; for a long time

*She swung the bat **persistently** until she hit the ball.*

➤ Cognate (Spanish) **persistentemente**

competently (kom' pət ənt lē) *adv.* with skill

*I can solve math problems **competently**.*

I often help my classmates.

➤ Cognate (Spanish) **competentemente**

intolerant (in tol' ər ənt) *adj.* not accepting

*My mother is **intolerant** of dogs in our house.*

She says the dogs are dirty.

➤ Cognate (Spanish) **intolerante**

illiteracy (i lit' ə ə se) *n.* not being able to read or write

In the 1800s many people could not read.

***Illiteracy** was a problem.*

cascading (kas kād' ing) *v.* flowing down fast

*The water was **cascading** off the roof.*

Content Vocabulary

shame (shām) *n.* a feeling that you are bad or did something bad
*David felt **shame** after he called his friend a mean name.*



intimate (in' tə mit) *adj.* close and personal
*Rosa had an **intimate** talk with her mom about dating.*

➤ Cognate (Spanish) **íntimo(a)**



provisions (prə vizh' əns) *n.* goods or supplies (p. 88)
*We bought **provisions** to prepare for the storm.*

➤ Cognate (Spanish) **provisiones**



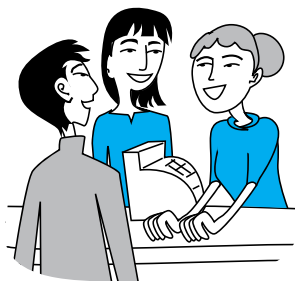
compliments (kom' plə ments) *n.* praise or approval
*People gave her many **compliments** on her pretty new sweater.*



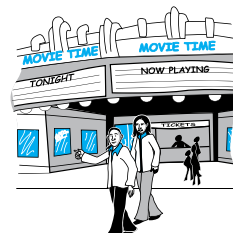
infuse (in fūz') *adj.* to put into; to fill
*The candle will **infuse** the air with a nice smell.*



chat (chat) *v.* talk
*Mrs. Perez likes to **chat** with people in her store.*



standards (stan' dərds) *n.* rules for deciding if something is good
*I will only see certain movies. My **standards** are high.*



recite (ri sīt') *v.* speak aloud from memory
*The teacher asked me to **recite** the poem in front of the class.*

➤ Cognate (Spanish) **recitar**



For more practice, see page 260.



I KNOW WHY THE

Caged Bird Sings



Background Information

Maya Angelou grew up in Arkansas in the 1930s. At that time, African Americans were not treated as equals. African Americans and whites could not use the same schools, buses, restaurants, and bathrooms.

A **measure** is the example to which people are compared.

To Sum Up

- Mrs. Flowers is the only African American aristocrat in town.
- Marguerite admires Mrs. Flowers for her good manners.

Mrs. Bertha Flowers was the **aristocrat** of Black Stamps. She had the grace of control to appear warm in the coldest weather, and on the Arkansas summer days it seemed she had a private breeze which swirled around, cooling her. She was thin without the taut look of wiry people, and her printed voile¹ dresses and flowered hats were as right for her as denim overalls for a farmer. She was our side's answer to the richest white woman in town.

Her skin was a rich black that would have peeled like a plum if snagged, but then no one would have thought of getting close enough to Mrs. Flowers to ruffle her dress, let alone snag her skin. She didn't encourage familiarity. She wore gloves too.

I don't think I ever saw Mrs. Flowers laugh, but she smiled often. A slow widening of her thin black lips to show even, small white teeth, then the slow effortless closing. When she chose to smile on me, I always wanted to thank her. The action was so graceful and inclusively benign.²

She was one of the few gentlewomen I have ever known, and has remained throughout my life the **measure** of what a human being can be.

Vocabulary

aristocrat (ə ris' tə krat) *n.* a person who is related to royalty or acts that way

- ¹ **Voile** is a light cotton fabric.
- ² Here, **benign** means "kind."

Momma had a strange relationship with her. Most often when she passed on the road in front of the Store, she spoke to Momma in that soft yet carrying voice, “Good day, Mrs. Henderson.” Momma responded with “How you, Sister Flowers?”

Mrs. Flowers didn’t belong to our church, nor was she Momma’s familiar. Why on earth did she insist on calling her Sister Flowers? Shame made me want to hide my face. Mrs. Flowers deserved better than to be called Sister. Then, Momma left out the verb. Why not ask, “How *are* you, Mrs. Flowers?” With the unbalanced passion of the young, I hated her for showing her ignorance to Mrs. Flowers. It didn’t occur to me for many years that they were as alike as sisters, separated only by formal education.

Although I was upset, neither of the women was in the least shaken by what I thought an unceremonious greeting. Mrs. Flowers would continue her easy gait up the hill to her little bungalow, and Momma kept on shelling peas or doing whatever had brought her to the front porch.

Occasionally, though, Mrs. Flowers would drift off the road and down to the Store and Momma would say to me, “Sister, you go on and play.” As I left I would hear the beginning of an intimate conversation. Momma **persistently** using the wrong verb, or none at all.

“Brother and Sister Wilcox is sho’ly the meanest—” “Is,” Momma? “Is”? Oh, please, not “is,” Momma, for two or more. But they talked, and from the side of the building where I waited for the ground to open up and swallow me, I heard the soft-voiced Mrs. Flowers and the textured voice of my grandmother merging and melting. They were

Vocabulary

persistently (pə sis’ tənt lē) *adv.* without giving up; for a long time

shame (shām) *n.* a feeling that you are bad, or did something bad



Comprehension Check

Reread the boxed text, in lines 41–45. Underline what Momma tells Marguerite to do when Mrs. Flowers comes to the store.

intimate (in’ tə mit) *adj.* close and personal



To Sum Up

- Momma calls Mrs. Flowers “Sister.”
- Marguerite feels shame, because she thinks Momma is not being respectful to Mrs. Flowers.
- Marguerite wants Momma to speak with correct English.

Follow along as your teacher leads the class in reading aloud the first through third paragraphs.



Literary Element

Author's Purpose The author compares Mrs. Flowers to a character from a book. Why?

- ☐ to explain to readers what Mrs. Flowers is like
- ☐ to persuade readers to read the book
- ☐ to entertain readers with a funny comparison

provisions (prə vizh' ənz) *n.*
goods or supplies



To Sum Up

- Momma and Mrs. Flowers talk together.
- Mrs. Flowers comes to the store. She asks Maruerite to carry her groceries.

interrupted from time to time by giggles that must have come from Mrs. Flowers (Momma never giggled in her life). Then she was gone.

She appealed to me because she was like people I had never met personally. Like women in English novels who walked the moors³ (whatever they were) with their loyal dogs racing at a respectful distance. Like the women who sat in front of roaring fireplaces, drinking tea incessantly⁴ from silver trays full of scones and crumpets.⁵ Women who walked over the "heath" and read morocco-bound books and had two last names divided by a hyphen. It would be safe to say that she made me proud to be Negro, just by being herself.

She acted just as refined as whitefolks in the movies and books and she was more beautiful, for none of them could have come near that warm color without looking gray by comparison.

It was fortunate that I never saw her in the company of powwhitefolks. For since they tend to think of their whiteness as an evenizer, I'm certain that I would have had to hear her spoken to commonly as Bertha, and my image of her would have been shattered like the unmendable Humpty-Dumpty.

One summer afternoon, sweet-milk fresh in my memory, she stopped at the Store to buy provisions. Another Negro woman of her health and age would have been expected to carry the paper sacks home in one hand, but Momma said, "Sister Flowers, I'll send Bailey up to your

3. A **moor** is open land with hills.

4. **Incessantly** means "all the time."

5. A **scone** is a type of biscuit. A **crumpet** is a small, round bread.

house with these things.”

She smiled that slow dragging smile, “Thank you, Mrs. Henderson. I’d prefer Marguerite, though.” My name was beautiful when she said it. “I’ve been meaning to talk to her, anyway.” They gave each other age-group looks.

Momma said, “Well, that’s all right then. Sister, go and change your dress. You going to Sister Flowers’s.”



chifforobe

The chifforobe was a maze. What on earth did one put on to go to Mrs. Flowers’ house? I knew I shouldn’t put on a Sunday dress. It might be sacrilegious.⁶ Certainly not a house dress, since I was already wearing a fresh one. I chose a school dress,

naturally. It was formal without suggesting that going to Mrs. Flowers’ house was equivalent to attending church.

I trusted myself back into the Store.

“Now, don’t you look nice.” I had chosen the right thing, for once.

80

When Mrs. Flowers says, “Thank you, Mrs. Henderson,” she is using formal language. She uses “Mrs.” instead of using her first name. Suppose Mrs. Henderson and Mrs. Flowers were both fourteen years old. How would Mrs. Flowers talk to Mrs. Henderson? Why?

90

6. If something is **sacrilegious**, it shows disrespect for something sacred.

REFLECT

Analyze Cultural Context

Marguerite must change clothes before she goes to Mrs. Flower’s house. What does this tell you about the time and culture?



Talk about your answer with a partner.

To Sum Up

- Momma tells Marguerite to change her dress.
- Marguerite picks a school dress to wear to Mrs. Flowers’s house.



Comprehension Check

Reread the boxed text in lines 98–109. Underline what Momma thinks about store-bought clothes.

compliments (kom' plə ments) *n.*
praise or approval



"Mrs. Henderson, you make most of the children's clothes, don't you?"

100 "Yes, ma'am. Sure do. Store-bought clothes ain't hardly worth the thread it take to stitch them."

"I'll say you do a lovely job, though, so neat. That dress looks professional."

Momma was enjoying the seldom-received compliments. Since everyone we knew (except Mrs. Flowers, of course) could sew **competently**, praise was rarely handed out for the commonly practiced craft.

"I try, with the help of the Lord, Sister Flowers, to finish the inside just like I does the outside. Come here, Sister."

110 I had buttoned up the collar and tied the belt, apronlike, in back. Momma told me to turn around. With one hand she pulled the strings and the belt fell free at both sides of my waist. Then her large hands were at my neck, opening the button loops. I was terrified. What was happening?

"Take it off, Sister." She had her hands on the hem of the dress.

"I don't need to see the inside, Mrs. Henderson, I can tell . . ." But the dress was over my head and my arms were stuck in the sleeves. Momma said, "That'll do. See

120 here, Sister Flowers, I French-seams around the armholes."

Through the cloth film, I saw the shadow approach. "That makes it last longer. Children these days would bust out of sheet-metal clothes. They so rough."

"That is a very good job, Mrs. Henderson. You should be proud. You can put your dress back on, Marguerite."

To Sum Up

- Mrs. Flowers compliments Momma on her sewing.
- Momma lifts up Marguerite's dress over her head to show the inside.
- Marguerite's arms are stuck in the sleeves.

Vocabulary

competently (kom' pət ənt lē) *adv.* with skill

"No ma'am. Pride is a sin. And 'cording to the Good Book, it goeth before a fall."

"That's right. So the Bible says. It's a good thing to keep in mind."

I wouldn't look at either of them. Momma hadn't thought that taking off my dress in front of Mrs. Flowers would kill me stone dead. If I had refused, she would have thought I was trying to be "womanish" and might have remembered St. Louis. Mrs. Flowers had known that I would be embarrassed and that was even worse. I picked up the groceries and went out to wait in the hot sunshine. It would be fitting if I got a sunstroke and died before they came outside. Just dropped dead on the slanting porch.

There was a little path beside the rocky road, and Mrs. Flowers walked in front swinging her arms and picking her way over the stones.

She said, without turning her head, to me, "I hear you're doing very good school work, Marguerite, but that it's all written. The teachers report that they have trouble getting you to talk in class." We passed the triangular farm on our left and the path widened to allow us to walk together. I hung back in the separate unasked and unanswerable questions.

"Come and walk along with me, Marguerite." I couldn't have refused even if I wanted to. She pronounced my name so nicely. Or more correctly, she spoke each word with such clarity that I was certain a foreigner who didn't understand English could have understood her.



Literary Element

Author's Purpose Marguerite talks about getting sunstroke and dropping dead on the porch. The author's purpose here is

- ☐ to entertain.
- ☐ to inform.
- ☐ to persuade.

To Sum Up

- Marguerite feels shame because Momma took off her dress in front of Mrs. Flowers.
- She goes outside.
- Mrs. Flowers says that Marguerite is too quiet in class.

infuse (in fūz') *adj.* to put into; to fill



Comprehension Check

Mrs. Flowers wants Marguerite to read her books

- ☐ quietly.
- ☐ aloud.
- ☐ to a friend.

chat (chat) *v.* talk; have a conversation



To Sum Up

- Mrs. Flowers says that talking is a skill that only people have.
- Mrs. Flowers tells Marguerite to read aloud.
- Mrs. Flowers asks Marguerite to talk.

"Now no one is going to make you talk—possibly no one can. But bear in mind, language is man's way of communicating with his fellow man and it is language alone which separates him from the lower animals." That was a totally new idea to me, and I would need time to think about it.

160 "Your grandmother says you read a lot. Every chance you get. That's good, but not good enough. Words mean more than what is set down on paper. It takes the human voice to infuse them with the shades of deeper meaning."

I memorized the part about the human voice infusing words. It seemed so valid and poetic.

She said she was going to give me some books and that I not only must read them, I must read them aloud. She suggested that I try to make a sentence sound in as many different ways as possible.

170 "I'll accept no excuse if you return a book to me that has been badly handled." My imagination boggled at the punishment I would deserve if in fact I did abuse a book of Mrs. Flowers'. Death would be too kind and brief.

The odors in the house surprised me. Somehow I had never connected Mrs. Flowers with food or eating or any other common experience of common people. There must have been an outhouse, too, but my mind never recorded it.

The sweet scent of vanilla had met us as she opened the door.

180 "I made tea cookies this morning. You see, I had planned to invite you for cookies and lemonade so we could have this little chat. The lemonade is in the icebox."

It followed that Mrs. Flowers would have ice on an ordinary day, when most families in our town bought ice late on Saturdays only a few times during the summer to be used in the wooden ice-cream freezers.

She took the bags from me and disappeared through the kitchen door. I looked around the room that I had never in my wildest fantasies imagined I would see. Browned photographs leered or threatened from the walls and the white, freshly done curtains pushed against themselves and against the wind. I wanted to gobble up the room entire and take it to Bailey, who would help me analyze and enjoy it.

"Have a seat, Marguerite. Over there by the table." She carried a platter covered with a tea towel. Although she warned that she hadn't tried her hand at baking sweets for some time, I was certain that like everything else about her the cookies would be perfect.



Comprehension Check

Why does Marguerite want to "gobble up" the entire room?

- ☐ She is hungry and wants some food.
- ☐ She thinks she is dreaming.
- ☐ She wants to remember everything she sees in the room.

190

REFLECT

Analyze Cultural Context

Marguerite is not surprised that Mrs. Flowers has ice on "an ordinary day." Why? What does this tell you about Mrs. Flowers?



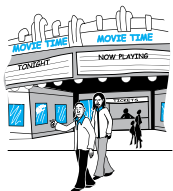
Talk about your answer with a partner.

To Sum Up

- Marguerite looks around the room.
- Mrs. Flowers asks Marguerite to sit down.
- Marguerite thinks that Mrs. Flowers's cookies will be good.

Mother wit means “wise sayings.”

standards (stan’ dards) *n.* rules for deciding if something is good



Comprehension Check

What does Marguerite learn as Mrs. Flowers reads *A Tale of Two Cities*?

- ☐ The book has notes and music lined on the pages.
- ☐ A story can sound like music when you read it aloud.
- ☐ Mrs. Flowers likes to sing.

To Sum Up

- Marguerite learns her first lesson about life.
- Marguerite listens to Mrs. Flowers read.
- Marguerite thinks Mrs. Flowers’s voice is like music.

200 They were flat round wafers, slightly browned on the edges and butter-yellow in the center. With the cold lemonade they were sufficient for childhood’s lifelong diet. Remembering my manners, I took nice little lady-like bites off the edges. She said she had made them expressly for me and that she had a few in the kitchen that I could take home to my brother. So I jammed one whole cake in my mouth and the rough crumbs scratched the insides of my jaws, and if I hadn’t had to swallow, it would have been a dream come true.

210 As I ate she began the first of what we later called “my lessons in living.” She said that I must always be **intolerant** of ignorance but understanding of **illiteracy**. That some people unable to go to school were more educated and even more intelligent than college professors. She encouraged me to listen carefully to what country people called **mother wit**. That in those homely⁷ sayings was couched the collective wisdom of generations.

220 When I finished the cookies she brushed off the table and brought a thick, small book from the bookcase. I had read *A Tale of Two Cities*⁸ and found it up to my standards as a romantic novel. She opened the first page and I heard poetry for the first time in my life.

“It was the best of times and the worst of times . . .” Her voice slid in and curved down through and over the words. She was nearly singing. I wanted to look at the pages. Were they the same that I had read? Or were there notes, music, lined on the pages, as in a hymn book? Her sounds began

Vocabulary

intolerant (in tol’ ə r ə nt) *adj.* not accepting
illiteracy (i lit’ ə r ə s ē) *n.* unable to read or write

7. Here, **homely** means “ordinary.”

8. *A Tale of Two Cities* is a book by Charles Dickens.

cascading gently. I knew from listening to a thousand preachers that she was nearing the end of her reading, and I hadn't really heard, heard to understand, a single word.

"How do you like that?"

It occurred to me that she expected a response. The sweet vanilla flavor was still on my tongue and her reading was a wonder in my ears. I had to speak.

I said, "Yes, ma'am." It was the least I could do, but it was the most also.

"There's one more thing. Take this book of poems and memorize one for me. Next time you pay me a visit, I want you to recite."

I have tried often to search behind the sophistication of years for the enchantment I so easily found in those gifts. The essence escapes but its aura⁹ remains. To be allowed, no, invited, into the private lives of strangers, and to share their joys and fears, was a chance to exchange the Southern bitter wormwood for a cup of mead with Beowulf or a hot cup of tea and milk with Oliver Twist.¹⁰ When I said aloud, "It is a far, far better thing that I do, than I have ever done . . ." tears of love filled my eyes at my selflessness.

On that first day, I ran down the hill and into the road (few cars ever came along it) and had the good sense to stop running before I reached the Store.

I was liked, and what a difference it made. I was respected not as Mrs. Henderson's grandchild or Bailey's sister but for just being Marguerite Johnson.

Childhood's logic never asks to be proved (all conclusions are absolute). I didn't question why

Vocabulary

cascading (kas kād' ing) v. flowing down fast

9. The **essence** of a thing is its most basic nature. An **aura** is the feeling or mood around a person.

10. **Beowulf** and **Oliver Twist** are famous characters from stories.

230



Literary Element

Author's Purpose Reread the boxed text in lines 228–230. What does the phrase "listening to a thousand preachers" tell you about the author's life?

240

recite (ri sīt') v. speak aloud from memory



250

To Sum Up

- Mrs. Flowers gives Marguerite a book of poems.
- Mrs. Flowers asks Marguerite to learn and recite a poem the next time she visits.
- Marguerite is happy that Mrs. Flowers likes her.



Comprehension Check

Marguerite knows Mrs. Flowers likes her because Mrs. Flowers

- ☐ reads from her book.
- ☐ asks questions.
- ☐ talks to Momma.

Mrs. Flowers had singled me out for attention, nor did it occur to me that Momma might have asked her to give me a little talking to. All I cared about was that she had made tea cookies for *me* and read to *me* from her favorite book. It was enough to prove that she liked me.

To Sum Up

- Marguarite is happy that Mrs. Flowers made cookies for her.
- Marguerite knows that Mrs. Flowers likes her.

Vocabulary Check

A. Circle the picture that best answers the question.

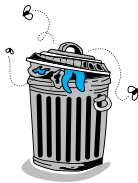
1. Which people are **intimate**?



3. Which shows high **standards**?



2. Which will **infuse** a good smell?



4. Which person will get **compliments**?



B. Circle the correct meaning for each vocabulary word.

- | | | | | |
|------------------------|------------|-------------|------------------|----------|
| 5. persistently | with anger | slowly | without stopping | loudly |
| 6. recite | hide | speak aloud | act out | speed up |
| 7. shame | wrong | politeness | fear | danger |
| 8. provisions | pets | supplies | teams | friends |
| 9. chat | help | find | talk | sleep |

C. Write the vocabulary word that completes each sentence.

aristocrat cascading competently illiteracy intolerant

10. Marguerite believes Mrs. Flowers is an _____.
11. Momma sews _____.
12. Mrs. Flowers tells Marguerite to be _____ of ignorance.
13. Mrs. Flowers says Marguerite should be understanding of _____.
14. Mrs. Flower's voice sounds like it is _____.

Comprehension Check

- A.** Talk with a partner about the most important event in the story. Then draw a picture of the event.



- B.** Think about the text. Use the words below to complete each sentence.

autobiography

culture

entertain

explain

1. The author wrote this story about her own life. It is an _____.
2. She describes her grandmother's behavior to _____ why she feels shame.
3. The author uses funny examples like "It would be fitting if I got a sunstroke and died before they came outside. Just dropped dead on the slanting porch" to _____ you.
4. The way people act, speak, and dress helps to show the _____ of the place and time period of the story.

- C.** What do you think Maya Angelou wants you to learn from this story? Explain.

I think _____ want me to learn that _____

You can _____

when someone _____

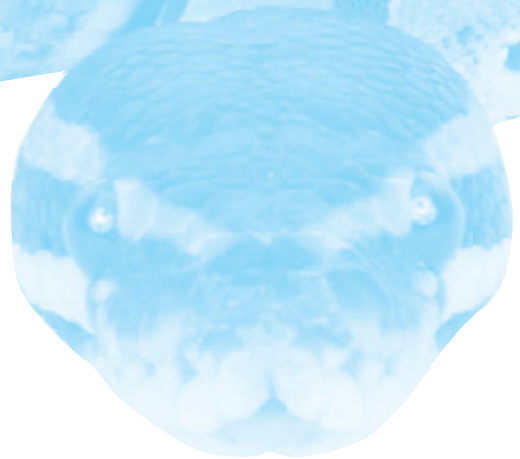


8.10 Analyze, make inferences, and draw conclusions about expository text and provide evidence from the text to support understanding.

Huge, Freed, Pet Pythons Invade Florida Everglades



by Stefan Lovgren

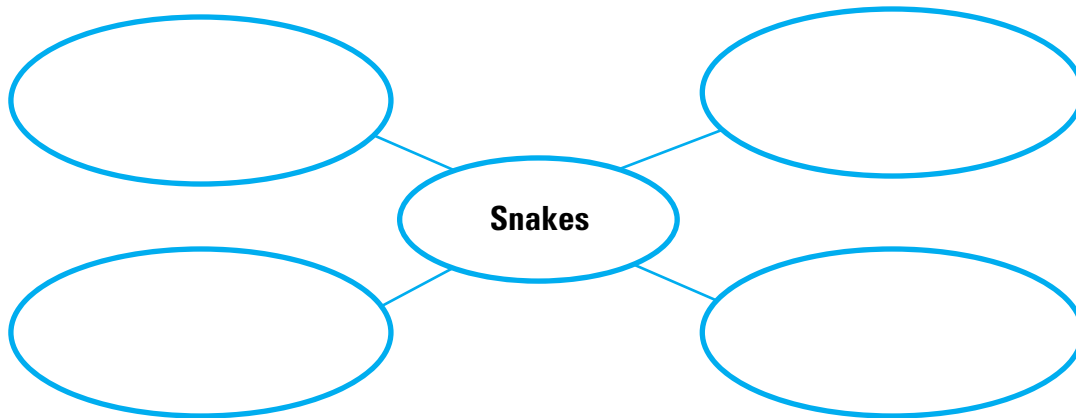


*Huge, Freed, Pet Pythons
Invade Florida Everglades*



Connect to the Informational Text

Have you ever seen a snake in your yard or in the zoo? Write what you know about snakes in the web below.



Literary Element Text Features

Text features are visual clues. These clues help readers find and understand information. Common text features include

- titles and headings
- photographs and captions
- tables, charts, and diagrams

Reading Skill Analyze Evidence

When you **analyze** a piece of writing, you look at its separate parts so that you can understand the whole selection. One important thing to look at is the writer's **evidence**. Evidence is the information the writer uses to support ideas and opinions.

Evidence should give information from sources that readers trust. Encyclopedias and university Web sites are good sources that you can trust.

Evidence can include

- statistics, or numbers, based on information from many sources
- opinions from people who have studied the subject carefully
- results of studies or research on the subject

Selection Vocabulary

Practice saying the words with a partner.

horde (hôrd) *n.* a big crowd of people or animals
A **horde** of ants covers the rotting piece of fruit.

invasive (in vā' siv) *adj.* likely to spread and do harm

Some weeds are **invasive** and will take over a garden.

➤ Cognate (Spanish) **invasivo(a)**

ecological (ē' kə loj' i kəl) *adj.* about living things and how they affect the world around them
Trash and garbage may cause **ecological** problems.

➤ Cognate (Spanish) **ecológico(a)**

outlook (out' look) *n.* what the future might be
The **outlook** for the farmers' harvest is good.

endangerment (en dān' jər mən't) *n.* the act of putting something or someone into an unsafe situation

Pollution causes the **endangerment** of some animals.

extinction (iks tingk' shən) *n.* when all of one kind of plant or animal dies
If a type of animal cannot find food or a habitat, it may face **extinction**.

➤ Cognate (Spanish) **extinción**

Content Vocabulary

tourists (toor' ists) *n.* people who travel somewhere for fun

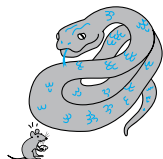
The **tourists** took a train to see the mountains.



python (pī' thon) *n.* a type of large snake that kills its prey by wrapping around it and squeezing

His pet **python** eats three mice every day.

➤ Cognate (Spanish) **piton**



stunned (stund) *adj.*

amazed; shocked

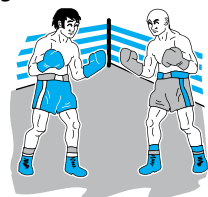
The fans were **stunned** when their favorite team lost the game.



opponent (ə pō' nən't) *n.*

enemy; someone one is fighting against

The boxer faced his **opponent** in the boxing ring.



teems (tēmz) *v.* is very crowded with; has a large number of

The flower garden **teems** with bees.



exotic (ig zot' ik) *adj.* from another country; not native to the place where it is found

Mrs. Ruiz likes to plant **exotic** flowers.



enormous (i nōr' mäs) *adj.*

very big

Sam cooked an **enormous** pot of rice.

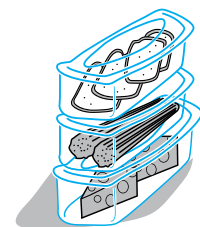
➤ Cognate (Spanish) **enorme**



containers (kən tā' nərz) *n.*

things that hold other things

We stored the food in big **containers**.



For more practice, see page 262.



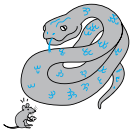
Huge, Freed, Pet Pythons Invade Florida Everglades



tourists (tooṛ' ists) *n.* people who travel somewhere for fun



python (pī' thon) *n.* a type of large snake that kills its prey by wrapping around it and squeezing



stunned (stund) *adj.* amazed; shocked



opponent (ə pō' nant) *n.* enemy; someone one is fighting against



To Sum Up

- A group of people in Florida saw a python snake fight an alligator.
- The snake was not from Florida.

In February, a group of tourists at the Pa-hay-okee Overlook in Florida's Everglades National Park stumbled upon a battle between an alligator and a python. The stunned onlookers watched as the snake wrapped itself around the alligator, only to see its opponent counter by rolling over and grabbing the snake in its mouth and swimming off with the snake in its jaw.

It was not the first such battle. In January of last year, a **horde** of tourists watched another epic contest between an alligator and a python at the park's Anhinga Trail. After more than 24 hours in the jaws of the alligator, that snake broke free and moved off into the marsh.

For now, the alligators in the Florida Everglades are holding their ground against the invading snakes. But the odds may be changing. The park is being overrun with Burmese pythons, one of the world's largest snakes. These pythons can grow to be more than 20 feet (6 meters) long in their natural habitat in Southeast Asia.

The Burmese python is just one of thousands of non-native animal and plant species that have invaded the

Vocabulary

horde (hōrd) *n.* a big crowd of people or animals

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

teems (tēmz) *v.* is very crowded with; has a large number of



exotic (ig zot' ik) *adj.* from another country; not native to the place where it is found



enormous (i nôr' mäs) *adj.* very big



Literary Element

Text Features Based on the title, what do you predict you will learn next?

To Sum Up

- Some people bring plants and animals to the United States from other countries.
- Some of those plants and animals kill the plants and animals that are in the U.S.
- The U.S. spends \$137 billion a year to try and control these new plants and animals.

United States in the last decades. Florida teems with exotic creatures that have no business living there. . . . The economic toll from damage by **invasive** species—and the costs of trying to control them—is enormous: U.S. \$137 billion a year, according to a 1999 Cornell University study.

The **ecological outlook** is equally grim. Second only to habitat loss, invasive species are a leading cause of species **endangerment** and **extinction** both in the United States and worldwide. Almost half of the species on the U.S.

- 30 endangered species list are threatened wholly or partly by introduced species. Steven A. Williams, director of the U.S. Fish and Wildlife Service, calls invasive species the number one environmental threat to the United States.

Some invasive species may be “stowaway” organisms that arrive here inside packing materials, or micro-critters that are dumped from ships’ water tanks. But many plants and animals also enter the U.S. as part of the booming trade in exotic pets or food.

Burmese pythons are popular—and legal—pet snakes.

- 40 In the past five years, the U.S. has imported more than 144,000 Burmese pythons. Hatchlings¹ sell for as little as U.S. \$20. But once the cute little baby snakes turn into 15-foot-long (5-meter-long) beasts, some owners may decide to get rid of their pets by dumping them in the forest.

“All of the Burmese pythons that we see in the park are a product of the international pet trade,” said Skip Snow, a wildlife biologist at Everglades National Park. . . .

Vocabulary

invasive (in vā' siv) *adj.* likely to spread and do harm

ecological (ē' kə loj' i kəl) *adj.* about living things and how they affect the world around them

outlook (out' look) *n.* what the future might be

endangerment (en dān' jər mən't) *n.* the act of putting something or someone into an unsafe situation

extinction (iks tingk' shən) *n.* when all of one kind of plant or animal dies

1. **Hatchlings** are animals that just came out of their eggs. Pythons and some other snakes lay eggs.

Note Taking

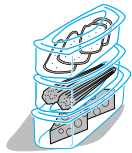
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_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

containers (kən tā' nərz) *n.* things
that holds other things



Comprehension Check

Underline the sentence that
tells you what people in Florida
are asking others to do to solve
the problem.

To Sum Up

- It is against the law to bring some plants and animals to the United States.
- If you bring an exotic animal to the United States, don't set it free.

50



tarantulas

The booming trade in exotic animals as pets has opened the floodgates for invasive species coming into the U.S. Miami International Airport reportedly receives 70 foreign shipments per day, some with thousands of animals, such as tarantulas, lizards, and snakes.

60

Many of the species are illegally imported. Only 1 to 2 percent of cargo containers are actually opened and checked. But many of the exotic animals are perfectly legal to bring into the country. U.S. residents, for example, can legally own 22 of the 24 pythons found around the world. . . .

Snow, the Everglades National Park biologist, appeals to pet owners who may have grown tired of their exotic animals: "Please don't release them into the wild."

REFLECT

Analyze Evidence

The writer uses evidence from a university study to support his opinion that it is wrong to release pets into the wild. The study is a primary source. What if the writer said that his evidence came from a friend? Which evidence would you trust? Why?



Talk about your answer with a partner.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
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It means _____ .
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_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

*Huge, Freed, Pet Pythons
Invade Florida Everglades*



Comprehension Check

A. Complete each sentence about the article.

1. At the beginning of the text, an alligator is fighting a _____.
2. The problem with plants and animals that come from other countries is that _____.
3. If you buy a pet that is not from this country, do not _____.

B. Decide whether each statement is true or false based on the article.

Write T for true. Write F for false.

- ____ 1. It is illegal to bring any exotic plants or animals into the United States.
- ____ 2. The Florida park being invaded by large snakes is the Everglades.
- ____ 3. The United States spends a lot of money each year to control invasive species.
- ____ 4. Alligators in the Florida Everglades are causing the extinction of other species.

C. Answer the questions below. Reread the article to be sure your answers are correct.

1. The author says there is a big economic toll from exotic plants and animals. What evidence does he use to prove his point?

2. What evidence does the author use to show that people in the United States want pythons?

3. The author states that "the ecological outlook is grim." What evidence does he give to support this statement?



8.12 Understand how to glean and use information in procedural texts and documents.

FUNCTIONAL DOCUMENTS:

Article, Directions, and Warranty

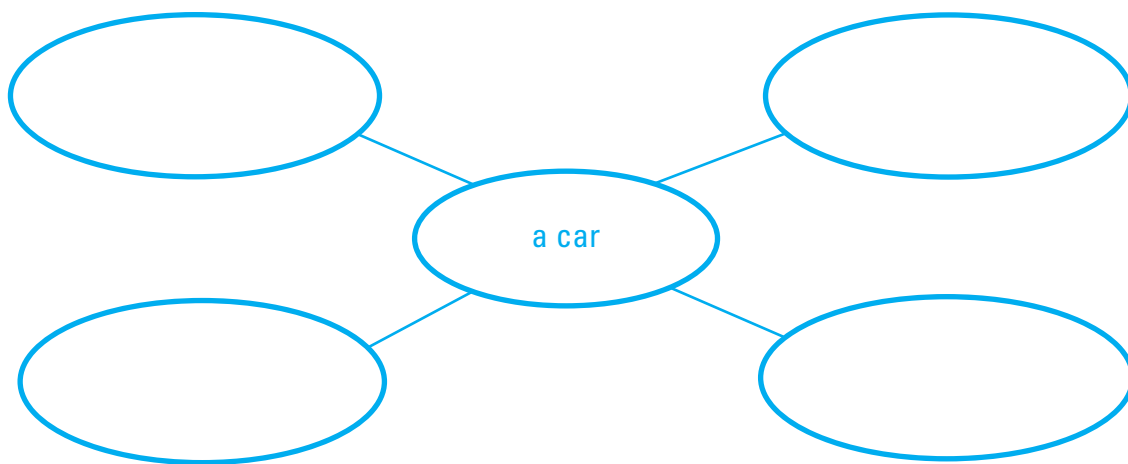
FUNCTIONAL DOCUMENTS:

Article, Directions, and Warranty

Connect to the Functional Documents

Think about a time you wanted to buy something important for yourself. Did you just go out shopping? Or did you think, read, and ask questions about what you wanted to buy?

In the center circle of the web, write something that you might want to buy now or in the future. Then write things you might think about or read about before you buy this item.



Reading Strategy Skim and Scan

Think about what you do when you are looking for your school notebook before you leave to go to school. You do not search your room inch by inch. You look around quickly to see where it is. Good readers often do the same thing with functional documents. They **skim** the document *before* they read it to get an idea of what it covers. Or they **scan** it *after* they have read it so that they can find a particular piece of information.

Before you read,

- skim the text. Look for any features that stand out, such as titles, headings, subheadings, charts, or words in bold print or italics.

After you read,

- scan the document. Look for key words or phrases that have to do with the specific information you are looking for.

Content Vocabulary

models (mod' əlz) *n.* types or styles of an object
*We looked at different **models** of cars.*

► Cognate (Spanish)
modelos



appropriate (ə prō' prē it) *adj.* just right for a person or situation
*They both wore **appropriate** clothes for painting.*

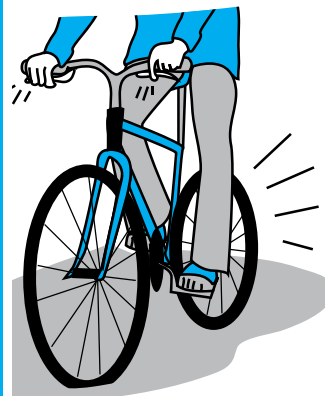
► Cognate (Spanish)
apropiado(a)



features (fē' chərz) *n.* major parts or characteristics
*The mouse and keyboard are two **features** of a computer.*



brakes (brāks) *n.* devices used to slow down or stop a wheel from turning
*She squeezed the **brakes** on her bicycle so she could stop.*



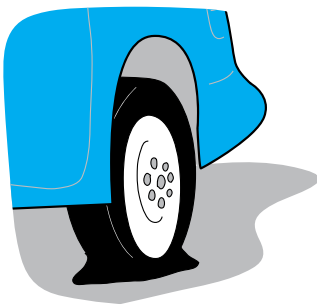
original (ə rij' ə nəl) *adj.* not copied; first
*She made a photocopy of the **original** magazine article.*

► Cognate (Spanish)
original

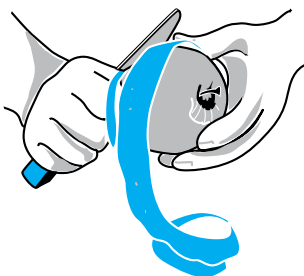


defect (dē' fekt) *n.* a flaw or physical problem
*The rear wheel always goes flat because of a **defect** in the tire.*

► Cognate (Spanish)
defecto



remove (ri mōōv') *v.* to take something off
*He will **remove** the skin from the apple.*



reverse (ri vers') *adj.* the opposite order or direction
*They did the dance steps in **reverse**.*



FUNCTIONAL DOCUMENTS:

Article, Directions, and Warranty

Background Information

This is a consumer choice article. Consumer choice articles provide useful information about things people buy.

models (mod' əlz) *n. pl.* types or styles of an object



To Sum Up

- This article is about choosing and buying bicycles.
- There are many kinds of bicycles.
- Before buying, think about how often and where you will ride your bike.

"Today, a vast variety of models are offered in a wide array of prices." This line frames a challenge that all shoppers face: trying to choose a specific product when there are so many types of that product available. To choose what's best for you, you need to determine which features you value most, then find the products that have those features. People read consumer choice articles to become better informed about a product before purchasing it. By comparing one product to another, consumer choice articles

10 can tell you what to look for and where to find it.

You couldn't pick a better time to shop for a new bike. Today, a vast variety of models are offered in a wide array of prices. From super-plush comfort-bikes to knobby tire mountain bikes, from thoroughbred road machines to robust cruisers, your local shop has two-wheelers perfect for just about everything.

So many attractive choices can be overwhelming. But a large selection is a wonderful thing because it drastically increases the likelihood of finding the perfect bike. Plus, at

20 the bicycle store, you'll be able to ask questions, learn about different bike types, even test a few.

Just be sure to go in equipped with a little knowledge about yourself, the cycling you'd like to do, and some basic information about bike models that have already caught your fancy. That way, you'll be able to answer the questions from the shop's staff and you'll get a bike you really enjoy.

To help, we recommend a little self analysis (not required).

Analyze Yourself

30 Consider how many times a week or month you might ride. If, you're new to biking, think about your other sports experiences. Did you participate mostly for fun or did you take it seriously? Your tendencies can tip you off as to

whether you'll be satisfied with a basic model or whether you'll need something better that your enthusiasm won't outgrow.

Think about your tendencies in purchasing other things, too. For example, do you consistently demand the highest quality, or are you more apt to look for reasonable quality and lower cost? Do you dig high-tech gadgets or are you satisfied with simpler designs? If you're joining a cycling club, will you want a bike that outshines all the others? Or will any two-wheeler that does the job be just fine?

Where you live plays a major role in what type of bike to get. You'll ride more if your new machine matches your riding opportunities. For example, if you're surrounded by beautiful trails, an off-road bike might be a better choice than a pavement pounder (assuming you don't also have great road rides, in which case, you might need two bikes!).

Mind Your Budget

Additionally, it helps to know about how much you want to spend because that's a quick way to focus the selection process on the appropriate models. Like computers and other modern appliances, it's best (and cheapest) to purchase the most appropriate model at the outset than to gamble on a make-do bike and buy another later. Regardless of the type, as you spend more, bicycles get slightly lighter (easier to ride) and are equipped with more features and more efficient components.

While it's always possible to upgrade **down the road**, bike components are much more affordable when they're included as standard equipment on the new bike. So, it's most economical to get what you want when you buy your new bike.

When calculating how much you'd like to spend on that new machine, remember that you may need some extras. Common purchases include helmets, locks, pumps, tool kits, cycling shorts, and shoes.

40

appropriate (ə prō' prē it) *adj.* just right for a person or situation



50

features (fē' chərz) *n.* major parts or characteristics



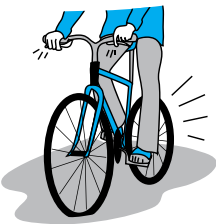
If you do something **down the road**, you do it later.

60

To Sum Up

- Think about how much you want to spend.
- Buy a bike of the quality you think you will want in the long term.
- Buy a bike with all the features you want. Adding features later costs more.

brakes (brāks) *n.* devices used to slow down or stop a wheel from turning



To Sum Up

- A chart describes the six major types of bicycles.
- Very sturdy bikes are good for riding off the road.

70

Know the Bike Types

Here’s a rundown of the six major bike types available with descriptions of their intended use and common features. Use these descriptions to determine which type is right for you.

If you’re not sure, keep in mind that most bicycle shops offer test rides, which is an excellent way to see how types differ. You might also ask friends who ride if you can try their bikes. Ride both on and off road (on the appropriate models) to experience the difference.

80

Road Sport Bikes

Use:	Built for use on pavement, these models have plenty of get-up-and-go and are perfect for centuries, ¹ touring, longer commutes, fitness riding, and pledge rides.
Common Features:	Efficient-pedaling lightweight frames and wheels; drop or flat handlebars; low gearing and excellent braking; narrow, high-pressure tires.

90

Mountain Bikes

Use:	Sometimes called All-Terrain Bikes (ATB) or Off-Road Bikes, these amazing vehicles could also be called Go-everywhere/Do-everything bikes. From cliff-like dropoffs to shoe-drenching stream crossings, almost no obstacle can stop a skilled rider.
Common Features:	Upright riding position; flat or riser handlebars; high-traction; flat-resistant tires; low gearing; excellent braking; rugged frames, wheels, and components; suspension for control and comfort on rough terrain.

100

Hybrid Bikes

Use:	A hybrid ² of the mountain bike and the road bike, these practical machines are ideal for city riding, commuting, touring, and fitness riding.
Common Features:	Upright riding position; flat handlebars; low gearing for easy hill climbing; powerful <u>brakes</u> ; light, lively wheels with flat-resistant tires; load-carrying capacity.

1. **Centuries** are bike trips that are 100 miles long.
2. A **hybrid** combines the features of two different things.

Comfort Bikes	
Use:	Designed for easy pedaling and the least amount of stress on the body, Comfort bikes are perfect for leisurely town riding, cruising by the shore, vacation outings, and any ride where you're out more for fun than for speed.
Common Features:	Upright riding position; wide handlebars; wide, comfortable seats; flat-resistant tires; easy pedaling; soft ride.
Cruisers	
Use:	Rolling on Soft "balloon" tires and equipped with comfy wide seats and handlebars, these models are great for leisurely spins to school, pedaling to the shore with your surfboard under your arm, or just for coasting around the neighborhood.
Common Features:	Comfortable upright riding position; shock-absorbing fat tires; foot-friendly rubber pedals; sweet seat and spacious handlebars; usually feature from 1 to 7 speeds.
Recumbents	
Use:	Resembling lawn chairs on wheels, these impressive and ultra-comfortable rigs are great for most road uses, including touring, commuting, fitness riding, and pledge rides.
Common Features:	Unique frames that provide a comfy reclining riding position; seats with full support and backrests for amazing comfort; low gearing and excellent braking.

Now that you know a little more about yourself and your bicycle choices, you're ready to hit the shops. Enjoy selecting that new two-wheeler. Soon, you'll be spinnin' and grinnin'.

To Sum Up

- More comfortable bikes are good for riding on city roads.

Background Information

A **product warranty** explains what the store will repair if a part breaks in something you buy.

original (ə rɪj' ə nəl) *adj.* not copied; first



defect (dē' fekt) *n.* a flaw or physical problem



Comprehension Check

When will Bob's Bicycles replace bike parts? Check the correct answer.

- ☐ after an accident
- ☐ if a part is defective
- ☐ after normal wear and tear

To Sum Up

- The warranty covers parts that were not made correctly.
- If the bike was not used correctly, the company will not fix it.
- The company will not fix a bike if it breaks from normal use.

Sample Bike Warranty

Warranty Statement

Bob's Bicycles warrants only to the original purchaser/consumer of this product that such products and parts thereof, when used for normal riding purposes by a person that properly fits and is capable of riding and controlling this bicycle, is free of defects in workmanship and material. This warranty does not apply to any part thereof which may fail due to improper assembly, accident, abuse, neglect, or normal wear and tear.

Warranty of Parts

For 1 year from the date of purchase, when properly assembled as detailed in the owner's manual, Bob's Bicycles will replace any defective part which results when this cycle is used in a normal manner.

Warranty on Frame

For the usable life of this cycle, Bob's Bicycles will replace the frame at no charge should it fail in any weld point when the cycle has been used in a normal manner and as determined by inspection. Claims under this warranty must be made through the authorized³ Bob's Bicycles dealer. Proof of purchase is required. A warranty registration card must be completed and received by Bob's Bicycles before a warranty claim may be processed.

Our warranties do not apply to any unit that has been abused, misused, altered by component parts, substitutions, or used for rental or other commercial⁴ uses. Labor charges incurred in⁵ the replacement of parts are not covered by this warranty.

³. **Authorized** means "officially accepted."

⁴. Here, **commercial** means "relating to business."

⁵. **Incurred in** means "resulting from."

The Following Exclusions Apply to All Bob's Bicycle Models

This warranty does not apply to any unit that has been used for stunt riding, bicycle moto-cross, dirt biking, or similar activities — Bob's Bicycles are not designed or intended for such purposes or usages.

The user assumes the risk of any personal injuries, damage to, or failure of the bicycle and any other losses if Bob's Bicycles are used in any competitive event.

It is the responsibility of the person who completes the assembly of the bicycle to install all parts included with it in the factory-sealed shipping carton and to make minor adjustments of functional parts such as brakes, steering assembly, etc., as is required for proper operation.

170

REFLECT

Skim and Scan

You can tell from skimming that the warranty covers parts and frame. Now that you've read the text, scan to find out how long a warranty from Bob's Bicycles will cover parts.



Talk about your answer with a partner.

To Sum Up

- The bike warranty does not apply if you ride your bike in races.
- The owner of the bike must put the bike together.

Background Information

Technical directions tell you how to make, use, or fix something. The technical directions here tell you how to repair the tire on a bicycle

remove (ri mōōv') v. to take something off



How to Fix a Flat Tire on a Bicycle

If you ride a bicycle, you've probably had a flat tire at one time or another. Knowing how to fix a flat tire is a skill you may need someday.

Materials

- 2 tire levers (small tools used to pry the tire from the rim)
- 1 six-inch crescent wrench
- a tube repair kit
- an air pump

Directions

Different steps are taken to remove the rear wheel and the front wheel. Removing the rear wheel is more involved.

Removing the Rear Wheel

Most flat tires occur in the rear tire. First, you need to remove the brake cable. To remove the brake cable, press both brake pads toward the wheel. This gives you enough slack in the cable so you can easily lift the cable's loose end from its housing in the brake lever. Next, put the bike on its back. Flip the quick-release lever⁶ use the crescent wrench to loosen both axle nuts. Take the derailleur body⁷ and pull it back toward you. Then, lift the chain and remove the wheel.

Removing the Front Wheel

First, remove the brake cable. Next, put the bike on its back. Then loosen the axle nuts or release lever. At this point, the wheel is off of the bike. Now it is time to take the tire off of the wheel.

Taking the Tire off the Wheel

Start at a point opposite from the tire valve.⁸ Work the spoon-like end of the tire lever under one edge of the tire, between the tire and metal rim. Then hook the slotted end of the tire lever onto a spoke. Now use the second lever to pry off more of the tire, working your way toward the tire valve. Soon you'll have one side of the tire off the rim. Use your tire levers to pry off the other side of the tire. Finally, remove the inner tube.

To Sum Up

- You should know how to fix a flat tire on a bicycle.
- To fix a flat tire, you need to take off the wheel.

6. A **quick-release lever** is the handle you can use to take the wheel off the bicycle quickly and easily.

7. The **derailleur body** is the part that moves the chain from one gear to another gear on a multi-speed bicycle.

8. A **tire valve** is part of the tire that lets you pump air into the tire tube.

How to Fix a Flat Tire on a Bicycle

Locating and Repairing the Leak

Find the air leak. Pump air into the tube and listen for a *pssss* sound.

210

Prepare the area around the leak. Use the sandpaper or metal scraper that comes in your tire repair kit. Sand or scrape the area all around the hole in your tire. This is called “roughing” the area. This will help the patch stick better to the tire. Next, cover the rough area with glue. This will be in your repair kit as well. Now wait for the glue to dry. It’s important to wait for the glue to dry *before* you put the patch on.

Put the patch on the tube. Press down the edges of the patch with your tire lever. Look and feel inside the tire for what might have caused the flat. Be sure the “rim tape” (the rubber or cloth strip covering the spoke ends) is in place. You don’t want all of your hard work to be wasted by allowing a rock or nail to remain in the rim!

220

Pump a couple of strokes of air into the tube. This will prevent the tube from becoming twisted.

Putting Your Bike Back Together

Put the tube back into the tire. Push the valve stem into the valve hole in the rim. Use your fingers to tuck one side of the tire back onto the rim. Use the tire lever when there is six inches of tire left. **DO NOT PINCH THE TUBE.** Then tuck the other side of the tire into the rim. Check that the valve stem stands straight up when you are through. Pump up the tire. Next, replace the wheel by following the first step in reverse and refastening the brake cable.

Your flat tire is now repaired. It is always a good idea to check the pressure on both tires before riding again. Be extra careful to avoid any nails, screws, or sharp pebbles as you ride. But if you should get a flat again, now you know how to fix it!

reverse (ri vers') *adj.* the opposite order or direction

230



To Sum Up

- You find the leak.
- You fix the leak with a patch.
- After fixing the flat tire, you put the tube back in the tire.
- Next, you pump up the tire.
- Then you put the wheel back on the bike.

Comprehension Check

A. Check the three best bikes for touring:

- ☐ Road Sport Bikes
- ☐ Mountain Bikes
- ☐ Hybrid Bikes
- ☐ Comfort Bikes
- ☐ Cruisers
- ☐ Recumbents

B. Answer the following questions.

1. Where is it best to use a road sports bike? _____

2. Where is it best to use a mountain bike? _____

3. When is it best to use a comfort bike? _____

C. Answer the following questions.

4. Why should you know how to fix a flat tire? _____

5. Which tire goes flat the most, the front or rear? _____

6. How can you avoid getting a flat tire? _____



RC-8.E.2 Paraphrase texts in ways that maintain meaning and logical order within a text and across texts.



The Tell-Tale Heart

by Edgar Allan Poe



Connect to the Short Story

Have you ever done or thought something you felt was right, but was actually wrong? Talk about it with partner. Then write words and phrases about what you thought was right and what was really right.

What I thought was right	What was really right

Literary Element Mood

Mood is the emotional feeling of a story or poem. The author creates the mood that describe the setting, events, and objects. Mood helps the reader get involved in the story.

Edgar Allan Poe is known for writing scary stories and poems. To figure out the mood of “The Tell Tale Heart,” look for words and phrases that describe something. For example he uses “black” and “darkness” to describe a room. Think about how you feel when you read these words.

Reading Strategy Paraphrase

It can be different to read older stories. When you **paraphrase** you put a story into your own words. This can help understand the story better.

Selection Vocabulary

Practice saying the words with a partner.

acute (ə kūt') *adj.* sharp; very strong
When I fell down, the pain in my ankle was **acute**.

► Cognate (Spanish) **agudo**

conceived (kən səvd') *v.* planned
Koffi **conceived** a great idea for a story.

► Cognate (Spanish) **concebir**

vexed (vekst) *adj.* annoyed or bothered
The teacher was **vexed** because the students arrived late.

profound (prə found') *adj.* with great understanding or knowledge
The intelligent teachers says **profound** things about the book.

► Cognate (Spanish) **profundo**

stifled (stī' fəld) *v.* held back
The actor **stifled** a sneeze while on stage.

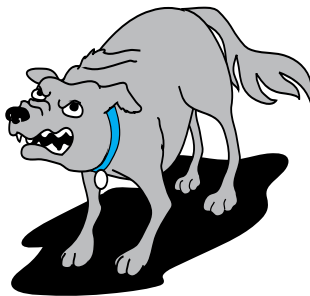
refrained (ri frānd') *v.* to keep from doing or saying something
The girl **refrained** from talking while the teacher was speaking. .

Content Vocabulary

nervous (nur' vəs) *adj.* upset or uneasy
*My little brother is **nervous** about being alone at night.*



mad (mad') *adj.* mentally ill; crazy
*The old dog is **mad** and wild.*

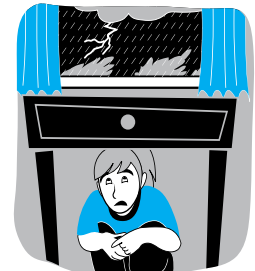


cautiously (kô' shəs lē) *carefully*
*My mother drives **cautiously** in bad weather.*



mortal (môrt' əl) *adj.* very great; extreme
*I felt **mortal** fear during the storm.*

► Cognate (Spanish) **mortal**



awe (ô') *n.* great fear or wonder
*The beauty of the waterfall filled us with **awe**.*



vain (vān') *adj.* of no use; unsuccessful
*I made **vain** attempts to call her. She did not answer the phone.*



terror (ter' ər) *n.* great fear
*The child feels **terror** during storms.*

► Cognate (Spanish) **terror**



manner (man'ər) *n.* a way of acting or behaving
*The nurse has a kind **manner**. She is nice to every patient.*



For more practice, see page 268.



The Tell-Tale Heart



nervous (nur' vəs) *adj.* upset or uneasy



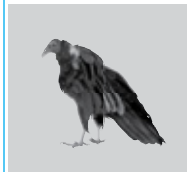
mad (mad) *adj.* mentally ill; crazy



My blood ran cold means "I felt scared."

True!—nervous—very, very dreadfully nervous I had been and am; but why *will* you say that I am mad? The disease had sharpened my senses—not destroyed—not dulled them. Above all was the sense of hearing **acute**. I heard all things in the heaven and in the earth. I heard many things in hell. How, then, am I mad? Hearken!¹ and observe how healthily—how calmly I can tell you the whole story.

It is impossible to say how first the idea entered my
10 brain; but once **conceived**, it haunted me day and night. Object there was none. Passion there was none. I loved the old man. He had never wronged me. He had never given me insult. For his gold I had no desire. I think it was his eye!



vulture

yes, it was this! One of his eyes resembled that of a vulture—a pale blue eye, with a film over it. Whenever it fell upon me, **my blood ran cold**; and so by degrees—very gradually—I made up my mind to take the life of the old man, and thus rid myself of the eye for ever.
20

Now this is the point. You fancy me mad. Madmen know nothing. But you should have seen *me*. You should have seen how wisely I proceeded—with what caution—with what foresight²—with what dissimulation I went

Vocabulary

acute (ə kūt') *adj.* sharp; very strong

conceived (kən səvd') *v.* planned

To Sum Up

- The narrator hates the old man's eye.
- The narrator plans to kill the old man because of the eye.

1. When the narrator says "**Hearken**," he means "listen."

2. If you use **foresight**, you prepare for the future.

to work! I was never kinder to the old man than during the whole week before I killed him. And every night, about midnight, I turned the latch of his door and opened it—oh, so gently! And then, when I had made an opening sufficient for my head, I put in a dark lantern, all closed, closed, so that no light shone out, and then I thrust in my head. Oh, you would have laughed to see how cunningly³

I thrust it in! I moved it slowly—very, very slowly, so that I might not disturb the old man’s sleep. It took me an hour to place my whole head within the opening so far that I could see him as he lay upon his bed. Ha!—would a madman have been so wise as this? And then, when my head was

well in the room, I undid the lantern cautiously—oh, so cautiously—cautiously (for the hinges creaked)—I undid it just so much that a single thin ray fell upon the vulture eye. And this I did for seven long nights—every night just at midnight—but I found the eye always closed; and so it was impossible to do the work; for it was not the old man who **vexed** me, but his Evil Eye. And every morning, when the day broke, I went boldly into the chamber, and spoke courageously to him, calling him by name in a hearty tone, and inquiring how he had **passed the night**. So you see he would have been a very **profound** old man, indeed, to suspect that every night, just at twelve, I looked in upon him while he slept.

Upon the eighth night I was more than usually cautious in opening the door. A watch’s minute hand moves more quickly than did mine. Never before that night, had I felt the extent of my own powers—of my sagacity.⁴ I could

Vocabulary

vexed (vekst) *adj.* annoyed or bothered

profound (prə found') *adj.* showing great understanding or knowledge

3. **Cunningly** means “smartly.”

4. **Sagacity** (sə gas' ə tē) is wisdom and good judgment.



Literary Element

Mood The author is creating a mood of suspense. Circle three words below that describe the mood of the story.

secretive	tense
funny	boring
scary	silly

cautiously (kô' shəs lē) *adv.* carefully



Follow along as your teacher leads the class in reading aloud the second section of boxed text.

Passed the night means “slept.”

To Sum Up

- The narrator sneaks into the old man’s room every night.
- The narrator waits for the man to open his eye, but he does not.

mortal (môrt' əl) *adj.* very great; extreme



awe (ô) *n.* great fear or wonder



To Sum Up

- The old man wakes up when the narrator is looking at him.
- The narrator is quiet, so the old man does not know he is there.

scarcely contain my feelings of triumph. To think that there I was, opening the door, little by little, and he not even to dream of my secret deeds or thoughts. I fairly chuckled at the idea; and perhaps he heard me; for he moved on the bed suddenly, as if startled. Now you may think that I drew back—but no. His room was as black as pitch with the thick
60 darkness, (for the shutters were close fastened, through fear of robbers,) and so I knew that he could not see the opening of the door, and I kept pushing it on steadily, steadily.

I had my head in, and was about to open the lantern, when my thumb slipped upon the tin fastening, and the old man sprang up in the bed, crying out—"Who's there?"

I kept quite still and said nothing. For a whole hour I did not move a muscle, and in the meantime I did not hear him lie down. He was still sitting up in the bed, listening;—
70 just as I have done, night after night, hearkening to the death watches⁵ in the wall.

Presently I heard a slight groan, and I knew it was the groan of mortal terror. It was not a groan of pain or of grief—oh, no!—it was the low **stifled** sound that arises from the bottom of the soul when overcharged with awe. I knew the sound well. Many a night, just at midnight, when all the world slept, it has welled up from my own bosom, deepening, with its dreadful echo, the terrors that distracted me. I say I knew it well. I knew what the old man felt, and
80 pitied him, although I chuckled at heart. I knew that he had been lying awake ever since the first slight noise, when he had turned in the bed. His fears had

Vocabulary

stifled (stī' fəld) *v.* held back

5. **Death watches** are beetles that drill into wood. Some people believe that the sound these insects make warn that death is coming.

been ever since growing upon him. He had been trying to **fancy them causeless**, but could not. He had been saying to himself—"It is nothing but the wind in the chimney—it is only a mouse crossing the floor," or "it is merely a cricket which has made a single chirp." Yes, he has been trying to comfort himself with these suppositions: but he had found all in vain. *All in vain*; because Death, in approaching him, had stalked with his black shadow before him, and enveloped⁶ the victim. And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to *feel* the presence of my head within the room.

When I had waited a long time, very patiently, without hearing him lie down, I resolved to open a little—a very, very little crevice in the lantern. So I opened it—you cannot imagine how stealthily, stealthily—until, at length, a single dim ray, like the thread of the spider, shot from out the crevice and fell upon the vulture eye.

90

Fancy them causeless means "ignore them."

vain (vān') *adj.* of no use; unsuccessful



Literary Element

Mood Think about how the narrator describes the old man. How does the description make you feel? Choose the word that best describes the mood.

- ☐ angry
- ☐ scary
- ☐ happy

100

6. **Enveloped** means "closed in."

REFLECT

Paraphrase

The author writes, "And it was the mournful influence of the unperceived shadow that caused him to feel—although he neither saw nor heard—to feel the presence of my head within the room." Talk about the meaning of this sentence with a partner. Then rewrite this sentence in your own words.



PARTNERS Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help.

To Sum Up

- The old man is afraid.
- The old man does not know the narrator is in the room.
- The narrator shines a light on the old man's eye.



Comprehension Check

Why is the narrator angry?

terror (ter' ə) *n.* great fear



To Sum Up

- The narrator shines the light on the open blue eye.
- The old man's heart beats louder and louder.
- The narrator stands still until it is time to act.

It was open—wide, wide open—and I grew furious as I gazed upon it. I saw it with perfect distinctness—all a dull blue, with a hideous veil over it that chilled the very marrow in my bones; but I could see nothing else of the old man's face or person: for I had directed the ray as if by instinct, precisely upon the damned spot.

And now have I not told you that what you mistake
110 for madness is but overacuteness of the senses?—now, I say, there came to my ears a low, dull, quick sound, such as a watch makes when enveloped in cotton. I knew *that* sound well, too. It was the beating of the old man's heart. It increased my fury, as the beating of a drum stimulates the soldier into courage.

But even yet I **refrained** and kept still. I scarcely breathed. I held the lantern motionless. I tried how steadily I could maintain the ray upon the eye. Meantime the hellish tattoo⁷ of the heart increased. It grew quicker and quicker,
120 and louder and louder every instant. The old man's terror *must* have been extreme! It grew louder, I say, louder every moment!—do you mark me well? I have told you that I am nervous: so I am. And now at the dead hour of the night, amid the dreadful silence of that old house, so strange a noise as this excited me to uncontrollable terror. Yet, for some minutes longer I refrained and stood still. But the beating grew louder, louder! I thought the heart must burst. And now a new anxiety seized me—the sound would be heard by a neighbor! The old man's hour had come! With a
130 loud yell, I threw open the lantern and leaped into the

Vocabulary

refrained (ri frānd') *v.* to keep from doing or saying something

7. A **tattoo** is a drumming sound.

room. He shrieked once—once only. In an instant I dragged him to the floor, and pulled the heavy bed over him. I then smiled gaily, to find the deed so far done. But, for many minutes, the heart beat on with a muffled sound. This, however, did not vex me; it would not be heard through the wall. At length it ceased. The old man was dead. I removed the bed and examined the corpse. Yes, he was stone, stone dead. I placed my hand upon the heart and held it there many minutes. There was no pulsation. He was stone dead. His eye would trouble me no more.

If still you think me mad, you will think so no longer when I describe the wise precautions I took for the concealment of the body. The night waned,⁸ and I worked hastily, but in silence. First of all I dismembered the corpse. I cut off the head and the arms and the legs.

I then took up three planks from the flooring of the chamber, and deposited all between the scantlings.⁹ I then replaced the boards so cleverly, so cunningly, that no human eye—not even *his*—could have detected anything wrong. There was nothing to wash out—no stain of any kind—no blood-spot whatever. I had been too wary for that. A tub had caught all—ha! ha!

When I had made an end of these labors, it was four o'clock—still dark as midnight. As the bell sounded the hour, there came a knocking at the street door. I went down to open it with a light heart—for what had I *now* to fear? There entered three men, who introduced themselves, with perfect suavity,¹⁰ as officers of the police. A shriek had been

130



Literary Element

Mood How does this part of the story make you feel? Talk with a partner. Then in your own words describe the mood of this part of the story. What words in the story make you feel this way?

140

150

Look for the words *for*, *then*, and *so* on this page. Say each word aloud. Then write a sentence using each of these words. Read your sentence to a partner.

To Sum Up

- The narrator kills the old man.
- The narrator hides the body under the floor.
- Three police officers come to the door.

8. **Waned** means “passed” or “went on.”

9. The **scantlings** are the boards that hold up the floor boards.

10. **Suavity** (swāv' ətē) is a smooth, polite manner.

Reposed means “lay” or “rested.”

manner (man'ər) *n.* a way of acting or behaving



To Sum Up

- The police officers say that a neighbor heard the old man scream.
- The narrator tells the officers to search the house.
- The narrator begins to feel nervous and wants the them to leave.

heard by a neighbor during the night; suspicion of foul play had been aroused; information had been lodged at the police office, and they (the officers) had been deputed¹¹ to search the premises.

I smiled—for *what* had I to fear? I bade the gentlemen welcome. The shriek, I said, was my own in a dream. The old man, I mentioned, was absent in the country. I took my visitors all over the house. I bade them search—search *well*. I led them, at length, to *his* chamber. I showed them his treasures, secure, undisturbed. In the enthusiasm of my confidence, I brought chairs into the room, and desired them *here* to rest from their fatigues, while I myself, in the wild audacity of my perfect triumph, placed my own seat upon the very spot beneath which **reposed** the corpse of the victim.

The officers were satisfied. My manner had convinced them. I was singularly at ease. They sat, and while I answered cheerily, they chatted of familiar things. But, ere long, I felt myself getting pale and wished them gone. My head ached, and I fancied a ringing in my ears: but still they sat and still chatted. The ringing became more distinct—it continued and became more distinct: I talked more freely to get rid of the feeling: but it continued and gained definitiveness—until, at length, I found that the noise was *not* within my ears.

No doubt I now grew *very* pale—but I talked more fluently,¹² and with a heightened voice. Yet the sound increased—and what could I do? It was a *low, dull, quick sound—much such a sound as a watch makes when enveloped in cotton*. I gasped for breath—and yet

11. The officers were asked to do something, or **deputed**, by a superior.

12. To speak **fluently** is to speak very easily.

the officers heard it not. I talked more quickly—more vehemently; but the noise steadily increased. I arose and argued about trifles,¹³ in a high key and with violent gesticulations;¹⁴ but the noise steadily increased. Why *would* they not be gone? I paced the floor to and fro with heavy strides, as if excited to fury by the observations of the men—but the noise steadily increased. Oh God! what *could* I do? I foamed—I raved—I swore! I swung the chair upon which I had been sitting, and grated it upon the boards, but the noise arose over all and continually increased. It grew louder—louder—*louder!* And still the men chatted pleasantly, and smiled. Was it possible they heard not? Almighty God!—no, no! They heard!—they suspected!—they *knew!*—they were making a mockery¹⁵ of my horror!—this I thought, and this I think. But anything was better than this agony! Anything was more tolerable than this derision! I could bear those hypocritical smiles no longer! I felt that I must scream or die!—and now—again!—hark! louder!

190

200

13. **Trifles** are unimportant things.

14. **Gesticulations** means “gestures or motions.”

15. To **make a mockery** of a thing is to make it seem stupid or worthless.



Literary Element

Mood The narrator begins to panic. How do you know? Talk with a partner. Then underline the words and sentences that help to create this mood.

REFLECT

Paraphrase

In your own words, explain what the narrator means by “they were making a mockery of my horror.”



Talk about your answer with a partner.

To Sum Up

- The narrator hears a noise in his head.
- He begins to act strangely.
- He says that the noise is loud, but the officers cannot hear it.



Comprehension Check

What does the narrator do at the end of the story? Check the correct answer.

- ☐ attacks the officers
- ☐ admits he is guilty
- ☐ throws the officers out

210 louder! louder! *louder!*—"Villains!" I shrieked, "dissemble¹⁶
no more! I admit the deed!—tear up the planks!—here,
here!—it is the beating of his hideous heart!"

To Sum Up

- The narrator finally becomes mad.
- The narrator tells the police officers that he killed the old man.

16. **Dissemble** means "to disguise a person's true thoughts or feelings."



Vocabulary Check

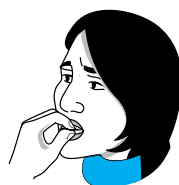
awe

manner

nervous

terror

A. Write the word that best fits each picture.



1. _____

2. _____

3. _____

4. _____

B. Write each vocabulary word on the line beside its antonym.

cautiously

conceived

mad

mortal

vain

5. _____ normal

8. _____ regular

6. _____ carelessly

9. _____ copied

7. _____ successful

C. Read the vocabulary words. Which word has the same meaning or almost the same meaning? Check the correct answer.

10. acute

☐ strong or sharp

☐ large

11. refrained

☐ did again

☐ stop doing

12. vexed

☐ annoyed

☐ imagined

13. profound

☐ not lost

☐ very smart

14. stifled

☐ held back

☐ clear



Comprehension Check

A. What happens in “The Tell-Tale Heart”? Use the diagram to tell the events in order. Write the letter of the event in the correct box.

Beginning



Middle



Ending

- a. The old man knows something is going to happen. The narrator kills him.
- b. The police arrive. The narrator admits he killed the old man.
- c. The narrator wants to kill the old man.

B. Complete the sentences about the mood in “The Tell-Tale Heart.”

1. At the beginning of the story the narrator feels _____.
2. The narrator wants to kill the old man because _____.
3. When the officers come to the door, the narrator is _____.
4. The narrator tells the officers what he did because _____.

C. Answer the questions about the mood in “The Tell-Tale Heart.”

1. How would you describe the mood of the story?

2. What helped to create the mood?

3. How does the mood change from the beginning of the story to the end?



8.3 Analyse, make inferences, and draw conclusions about theme and genre in different cultural, historical, and contemporary contexts and provide evidence from the text to support understanding.

ICARUS & DAEDALUS



by Josephine Preston Peabody

ICARUS & DAEDALUS

Connect to the Myth

Think about a time you had a goal and the steps you took to be successful. Write the goal. Then write three steps you took to reach that goal.

My Goal: _____

Step 1: _____

Step 2: _____

Step 3: _____

Literary Element Myth

A **myth** is an ancient story that helps explain nature. Myths help people understand why life is the way it is. Myths commonly have gods, goddesses, and humans as characters. They also have extraordinary and unbelievable events.

Sometimes humans and gods live side-by-side in myths.
Sometimes humans get in trouble for trying to act like gods.
Sometimes the gods and goddesses have emotions and feelings just like humans.

Reading Strategy Draw Conclusions About Plot

When you **draw conclusions about plot**, you form a general idea or statement based on the events in a story.

To draw conclusions about plot, look at

- details about events, characters and ideas.
- make connections between these elements.
- form a statement from the details and what you know.

Selection Vocabulary

Practice saying the words with a partner.

cunning (kun' ing) *adj.* smart and sneaky
The **cunning** fox escaped the hunters.

imprisoned (im priz' ənd) *v.* put in a prison
The woman was **imprisoned** for her crime.

wavered (wā' vər) *v.* moved unsteadily back and forth
The house made of cards **wavered** and then fell down.

rash (rash) *adj.* quick or done without thinking
Don't make **rash** decisions about your future.

vacancy (vā' kən sē) *n.* empty space
There was not a single **vacancy** at the busy hotel.

quench (kwench) *v.* satisfy or take care of a need
Marta drank a glass of water to **quench** her thirst.

Content Vocabulary

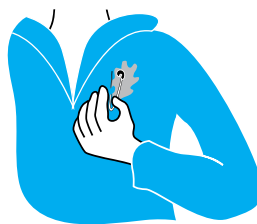
tangled (tang' gəld) *adj.* twisted and confusing
The city's streets were so **tangled** that we got lost.



veered (vērd) *v.* turned or changed direction
The driver **veered** into a different lane. He did not want to hit the deer.



fastened (fas' ənd) *v.* attached together
I **fastened** the pin on my sweater.



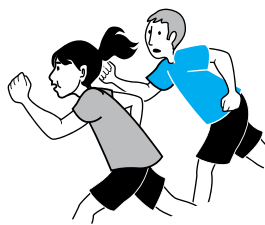
blaze (blāz) *n.* a hot fire
The firefighters rushed to put out the **blaze**.



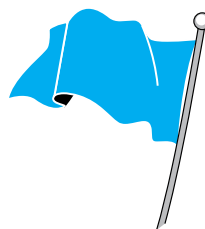
folk (fōk) *n.* people who live in a certain area
City **folk** aren't used to seeing the stars at night.



glimpse (glimps) *n.* a quick look at something
The boy got a **glimpse** of the runner as she ran by.



fluttered (flut' ərd) *v.* waved or moved in the air
The flag **fluttered** in the wind.



afloat (ə flōt') *adv.* floating on water
The boat stayed **afloat** during the storm.



For more practice, see page 270



ICARUS & DAEDALUS



tangled (tang' gəld) *adj.* twisted and confusing.



veered (vērd) *v.* turned or changed direction



Comprehension Check

Explain why Daedalus thought it was impossible to leave the island.

fastened (fas' ənd) *v.* attached together

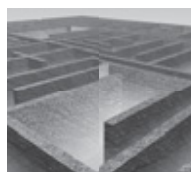


To Sum Up

- Daedalus and his son Icarus are imprisoned on the island of Crete.
- Daedalus puts feathers together with wax to make wings.

Among all those mortals¹ who grew so wise that they learned the secrets of the gods, none was more **cunning** than Daedalus.

He once built, for King Minos of Crete, a wonderful Labyrinth of winding ways so cunningly tangled up and twisted around that, once inside, you could never find your way out again without a magic clue. But the king's favor



10

Labyrinth

veered with the wind, and one day he had his master architect **imprisoned** in a tower. Daedalus managed to escape from his cell; but it seemed impossible to leave the island, since every ship that came or went was well guarded by order of the king.

At length, watching the sea gulls in the air—the only creatures that were sure of liberty—he thought of a plan for himself and his young son Icarus, who was captive with him.

Little by little, he gathered a store of feathers great and small. He fastened these together with thread, molded them in with wax, and so fashioned² two great wings like those of a bird. When they were done, Daedalus fitted them to his own shoulders, and after one or two efforts, he

20

Vocabulary

cunning (kun' ing) *adj.* smart and sneaky
imprisoned (im priz' ənd) *v.* put in a prison

1. **Mortals** are humans. A mortal is a person who, unlike gods, will eventually die.

2. Here, **fashioned** means "made."

found that by waving his arms he could winnow the air and cleave³ it, as a swimmer does the sea. He held himself aloft, **wavered** this way and that with the wind, and at last, like a great fledgling, he learned to fly.

Without delay, he fell to work on a pair of wings for the boy Icarus, and taught him carefully how to use them, bidding him beware of **rash** adventures among the stars. "Remember," said the father, "never to fly very low or very high, for the fogs about the earth would weigh you down, but the blaze of the sun will surely melt your feathers apart if you go too near."

For Icarus, these cautions went in at one ear and out by the other. Who could remember to be careful when he was to fly for the first time? Are birds careful? Not they! And not an idea remained in the boy's head but the one joy of escape.

The day came, and the fair wind that was to set them free. The father bird put on his wings, and, while the light urged them to be gone, he waited to see that all was well with Icarus, for the two could not fly hand in hand. Up they rose, the boy after his father. The hateful ground of Crete sank beneath them; and the country folk, who caught a glimpse of them when they were high above the treetops, took it for a vision of the gods—Apollo, perhaps, with Cupid⁴ after him.

At first there was a terror in the joy. The wide **vacancy** of the air dazed them—a glance downward made their brains reel. But when a great wind filled their wings, and Icarus felt himself sustained, like a halcyon-bird in the hollow of a wave, like a child uplifted by his mother, he

Vocabulary

wavered (wa' vārd) *v.* moved unsteadily back and forth

rash (rash) *adj.* quick or done without thinking

vacancy (va' kən sē) *n.* empty space

3. **To winnow and cleave** means "to separate."

4. In Greek mythology, **Apollo** is the god of the sun. **Cupid** is the god of love and is often seen as a boy.



Comprehension Check

Vocabulary Many English words came from Anglo-Saxon and Old English. One word is *folk*, meaning "people." What do *folktale* and *folkdance* mean?

30

blaze (blāz) *n.* a hot fire



40

folk (fōk) *n.* people who live in a certain area



glimpse (glimps) *n.* a quick look at something

50



To Sum Up

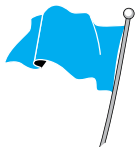
- Daedalus makes wings for himself and his son, and they learn how to fly.
- Daedalus warns Icarus not to fly too close to the sun.



Literary Element

Myth What does Icarus do when he is flying? What do his actions teach you?

fluttered (flut' ərd) *v.* waved or moved in the air



afloat (ə flōt') *adv.* floating on water



To Sum Up

- Icarus flies toward the sun.
- The wax holding his feathers melts, and the feathers fall off.
- Icarus falls to the sea and drowns.

forgot everything in the world but joy. He forgot Crete and the other islands that he had passed over: he saw but vaguely that winged thing in the distance before him that was his father Daedalus. He longed for one draft⁵ of flight to **quench** the thirst of his captivity: he stretched out his arms to the sky and made toward the highest heavens.

60 Alas for him! Warmer and warmer grew the air. Those arms, that had seemed to uphold him, relaxed. His wings wavered, drooped. He fluttered his young hands vainly—he was falling—and in that terror he remembered. The heat of the sun had melted the wax from his wings; the feathers were falling, one by one, like snowflakes; and there was none to help.

He fell like a leaf tossed down the wind, down, down, with one cry that overtook Daedalus far away. When he returned, and sought high and low for the poor boy, he saw nothing but the bird-like feathers afloat on the water, and 70 he knew that Icarus was drowned.

Vocabulary

quench (kwench) *v.* satisfy or take care of a need

5. A **draft** is a taste of something.

REFLECT

Draw Conclusions About Plot

There are two lessons in this myth. One lesson is about mortals who try to act like gods. One lesson is for children who disobey their parents. What conclusion can you draw about what happens when people try to act like gods?



PARTNERS Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help.

The nearest island he named Icaria, in memory of the child; but he, in heavy grief, went to the temple of Apollo in Sicily, and there hung up his wings as an offering. Never again did he attempt to fly.

To Sum Up

- Daedalus names an island after Icarus.
- He never tries to fly again.

ICARUS & DAEDALUS

Vocabulary Check

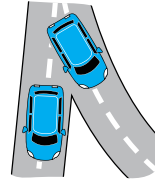
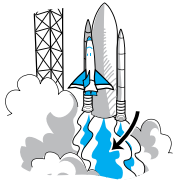
A. Match each vocabulary word to its picture.

1. **tangled**

2. **fastened**

3. **blaze**

4. **veered**



B. Circle the letter of the word or phrase that best answers each question.

5. Which phrase describes **folk**?

- a. group of chicken
- b. group of people
- c. group of pencils

8. What could have **fluttered**?

- a. a building
- b. a dog
- c. a moth

6. What is a **glimpse**?

- a. a picture
- b. a stare
- c. a quick look

9. What is something that is often **afloat**?

- a. a car
- b. a boat
- c. a tree

7. Which word describes being **imprisoned**?

- a. trapped
- b. free
- c. released

C. Complete the sentences below.

10. The **cunning** spy was very _____.

11. The city **folk** weren't sure how to act in the _____.

12. His voice **wavered** when he _____.

13. Although Aiko knew she was being **rash**, she still _____.

ICARUS & DAEDALUS

Comprehension Check

A. What happens in “Icarus and Daedalus?” Use the diagram to show the events in order. Write the letter of the event in the correct box.

Beginning

a. Daedalus warns Icarus to stay away from the sun. They fly away.



Middle

b. Icarus flies near the sun. His wings fall off. He drowns.



End

c. Daedalus makes wings, so he and Icarus can fly off of Crete.

B. Answer the questions about “Icarus and Daedalus.”

1. Who are the mortals in the myth? _____
2. What is Daedalus’ goal? _____
3. Why do the people of Crete believe Daedalus and Icarus are gods? _____
4. Why does Icarus drown? _____

C. Think about the story. Then complete the sentences.

5. Daedalus’ decision to leave Crete angers the gods because _____
_____.
6. In myths, gods become angry with mortals when _____.
7. Icarus disobeys his father because _____
_____.
8. Daedalus disobeys the gods. Icarus disobeys his father. Their actions are similar because _____
_____.

ICARUS &

DAEDALUS

Write a Conversation

Prepare a conversation that you and a partner will role-play for the class. Pretend that you are either Daedalus or Icarus. Daedalus wants his son to follow his rules as they prepare to escape. Finish writing the conversation they might have.

DAEDALUS: I have a plan to get us off this island.

ICARUS: _____

DAEDALUS: The only animals that are truly free are the birds. I will

ICARUS: Do you really think that _____?

DAEDALUS: It is very important that you do exactly what I say.

ICARUS: Don't worry. I will not

DAEDALUS: Listen to me. You cannot

ICARUS: _____

DAEDALUS: If you fly too close to the earth, then _____

ICARUS: I promise _____

DAEDALUS: If you fly too close to the sun, then _____

ICARUS: _____

DAEDALUS: You will feel free while you are flying. It is important that

ICARUS: Why don't you trust me? I am _____

DAEDALUS: How do I know that I can trust you to obey my rules?

ICARUS _____

RC-8.C Reflect on understanding to monitor comprehension.

Paul Revere's Ride



by Henry Wadsworth Longfellow



Connect to the Poem

When have your friends or family depended on you to do something important? What did they ask you to do? Tell why it was important and how you felt about the responsibility.

Literary Element Rhyme

When two or more words **rhyme**, they sound similar. **End rhyme** happens at the end of two lines of poetry. For example, the first two lines of the poem you are about to read in, “Paul Revere’s Ride” contain end rhyme *hear/revere*.

The **rhyme scheme** of a poem is its pattern of rhyme. To see the pattern, put an “A” by all the lines in the poem that have the same end rhyme. Then put a “B” by a different rhyming group of lines. For example, look at the first four lines from “Paul Revere’s Ride”:

Listen, my children, and you shall hear (A)
Of the midnight ride of Paul Revere, (A)
On the eighteenth of April, in Seventy-five; (B)
Hardly a man is now alive (B)

The rhyme scheme of this section is AABB.

Reading Strategy Monitor Comprehension

When you **monitor comprehension**, you check to see how much you understand *as you are reading*.

- Stop and summarize what you’ve read.
- Summarize difficult paragraphs with simpler language.
- Ask yourself questions about the reading and try to answer them.
- Reread a confusing part more slowly.

Content Vocabulary

famous (fā' mäs) *adj.* well known
*Many people want to see the **famous** painting at the museum.*

- Cognate (Spanish)
famoso(a)

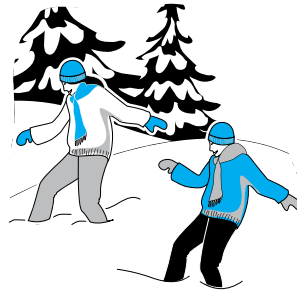


phantom (fan' təm) *adj.* ghostlike
*The movie was about ghosts on a **phantom** pirate ship.*

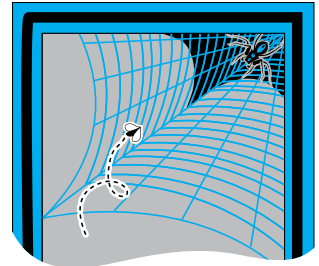
- Cognate (Spanish)
fantasma



tread (tred) *v.* to step or walk
*She will carefully **tread** through the snow.*



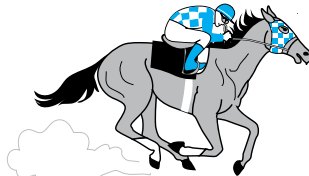
stealthy (stel' thē) *adj.* sneaky
*The **stealthy** spider hid in the shadows.*



eager (e' gər) *adj.* excited; wanting something very much
*The **eager** child ran to the playground.*



steed (stēd) *n.* a fast horse
*The jockey prepared the **steed** for the race.*



gaze (gāz) *v.* to look at something for a while
*The campers **gaze** at the stars in the night sky.*



defiance (di fī' əns) *n.* bold resistance
*He showed his **defiance** by raising his fist.*



Paul Revere's Ride



famous (fā' mäs) *adj.* well known



... Background Information ...

Paul Revere wanted the American British colonies to be independent from Great Britain. On April 18, 1775, he made a famous ride. He rode from Boston to Lexington to warn other colonists that the British soldiers were coming.

phantom (fan' təm) *adj.* ghostlike



To Sum Up

- Paul Revere made his famous ride on April 18, 1775.
- Paul Revere and his friend made an agreement to help the other colonists.
- Paul Revere's friend agreed to hang a light from the tower window when he saw the British coming.

Listen, my children, and you shall hear
Of the midnight ride of Paul Revere,
On the eighteenth of April, in Seventy-five;¹
Hardly a man is now alive
5 Who remembers that famous day and year.
He said to his friend, "If the British march
By land or sea from the town to-night,
Hang a lantern aloft in the belfry arch
Of the North Church tower as a signal light,—
10 One, if by land, and two, if by sea;
And I on the opposite shore will be,
Ready to ride and spread the alarm
Through every Middlesex² village and farm,
For the country folk to be up and to arm."

15 Then he said, "Good night!" and with muffled oar
Silently rowed to the Charlestown shore,
Just as the moon rose over the bay,
Where swinging wide at her moorings³ lay
The Somerset, British man-of-war;

20 A phantom ship, with each mast and spar
Across the moon like a prison bar,
And a huge black hulk, that was magnified
By its own reflection in the tide.

1. Paul Revere's ride took place in 1775. **Seventy-five** refers to the last two digits.

2. The Revolutionary War began in Concord, which is in the county of **Middlesex**, Massachusetts.

3. The place where a ship is docked is called its **moorings**.

**grenadier**

Meanwhile, his friend, through alley and street,
Wanders and watches with eager ears,
Till in the silence around him he hears
The muster of men at the barrack door,
The sound of arms, and the tramp of feet,
And the measured tread of the grenadiers,
Marching down to their boats on the shore.

Then he climbed the tower of the Old North Church,
By the wooden stairs, with stealthy tread,
To the belfry-chamber overhead,

And startled the pigeons from their perch
On the somber⁴ rafters, that round him made
Masses and moving shapes of shade,—
By the trembling ladder, steep and tall,
To the highest window in the wall,
Where he paused to listen and look down
A moment on the roofs of the town,
And the moonlight flowing over all.

Beneath, in the churchyard, lay the dead,
In their night-encampment on the hill,
Wrapped in silence so deep and still
That he could hear, like a sentinel's⁵ tread,
The watchful night-wind, as it went
Creeping along from tent to tent,
And seeming to whisper, "All is well!"
A moment only he feels the spell
Of the place and the hour, and the secret dread
Of the lonely belfry and the dead;
For suddenly all his thoughts are bent
On a shadowy something far away,

4. **Somber** means "gloomy."

5. A **sentinel** is a guard.

25

**Literary Element**

Rhyme Reread the boxed text. Underline the words that rhyme with *ears* and *street*.

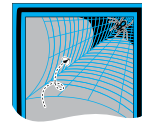
30

tread (tred) *v.* to step or walk



35

stealthy (stel' thē) *adj.* sneaky



40

45

50

To Sum Up

- Paul Revere's friend saw the cemetery from the bell tower.
- The dead around him reminded him that a war would start soon.
- Paul Revere's friend heard sounds of soldiers all around him.

eager (ē' gər) *adj.* excited;
wanting something very much



Comprehension Check

Reread the boxed text. How many lights does Paul Revere see in the tower? Check your answer.

- ☐ one
☐ two
☐ none

steed (stēd) *n.* a fast horse



To Sum Up

- The British ships arrive.
- Paul Revere sees the lights in the tower window.
- He jumps on his horse to warn the colonists.

55

Where the river widens to meet the bay,—
A line of black that bends and floats
On the rising tide, like a bridge of boats.

60

Meanwhile, impatient to mount and ride,
Booted and spurred, with a heavy stride
On the opposite shore walked Paul Revere.
Now he patted his horse's side,
Now gazed at the landscape far and near,
Then, impetuous,⁶ stamped the earth,
And turned and tightened his saddlegirth;
But mostly he watched with eager search
The belfry-tower of the Old North Church,
As it rose above the graves on the hill,
Lonely and spectral⁷ and somber and still.
And lo! as he looks, on the belfry's height
A glimmer, and then a gleam of light!
He springs to the saddle, the bridle he turns,
But lingers and gazes, till full on his sight
A second lamp in the belfry burns!

65

70

75

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath, from the pebbles, in passing, a spark
Struck out by a steed flying fearless and fleet:⁸

80

That was all! And yet, through the gloom and the
light,
The fate of a nation was riding that night;
And the spark struck out by that steed, in his flight,
Kindled the land into flame with its heat.
He has left the village and mounted the steep,⁹

6. **Impetuous** means "acting suddenly."
7. Something **spectral** is "ghost like."
8. **Fleet** means "very fast."
9. **Steep** means a steep hill.

And beneath him, tranquil and broad and deep,
Is the Mystic,¹⁰ meeting the ocean tides;
And under the alders¹¹ that skirt its edge,
Now soft on the sand, now loud on the ledge,
Is heard the tramp of his steed as he rides.

85

It was twelve by the village clock,
When he crossed the bridge into Medford town.
He heard the crowing of the cock,
And the barking of the farmer's dog,
And felt the damp of the river fog,
That rises after the sun goes down.

90

It was one by the village clock,
When he galloped into Lexington.
He saw the gilded weathercock¹²

95

Swim in the moonlight as he passed,
And the meeting-house windows, blank and bare,
Gaze at him with a spectral glare,
As if they already stood aghast

100

10. The **Mystic** is a river that flows into the Boston harbor.

11. **Alders** are trees.

12. A **Weathercock** is an iron set out of a rooster that turns to show which way the wind is blowing. This one was **gilded** or painted gold.

REFLECT

Monitor Comprehension

Think about the text you just read. Why did Paul Revere look for lights in the tower? What did he do when he saw the lights?



Talk about your answer with a partner.

To Sum Up

- Paul Revere rode into Lexington at one o'clock in the morning.

gaze (gāz) *v.* to look at something for a while



Red-coats are the British soldiers, who wore red coats.

defiance (di fī' əns) *n.* bold resistance



To Sum Up

- Paul Revere rode into Concord at two o'clock in the morning.
- The colonists woke up.
- Paul Revere warned the colonists that the British were coming.

At the bloody work they would look upon.

It was two by the village clock,
When he came to the bridge in Concord town.

105

He heard the bleating of the flock,
And the twitter of birds among the trees,
And felt the breath of the morning breeze
Blowing over the meadows brown.

110

And one was safe and asleep in his bed
Who at the bridge would be first to fall,
Who that day would be lying dead,
Pierced by a British musket-ball.

115

You know the rest. In the books you have read,
How the British Regulars¹³ fired and fled,—
How the farmers gave them ball for ball,
From behind each fence and farm-yard wall,
Chasing the **red-coats** down the lane,
Then crossing the fields to emerge again

120

Under the trees at the turn of the road,
And only pausing to fire and load.

125

So through the night rode Paul Revere;
And so through the night went his cry of alarm
To every Middlesex village and farm,—
A cry of defiance and not of fear,
A voice in the darkness, a knock at the door,
And a word that shall echo forevermore!
For, borne on the night-wind of the Past,

130

Through all our history, to the last,
In the hour of darkness and peril¹⁴ and need,
The people will waken and listen to hear
The hurrying hoof-beats of that steed,
And the midnight message of Paul Revere.

13. **Regulars** are professional soldiers.

14. **Peril** means "danger."

Vocabulary Check

A. Label each picture with the vocabulary word that best fits.

eager

famous

phantom

steed



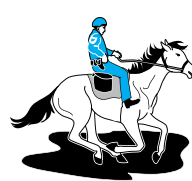
1. _____



2. _____



3. _____



4. _____

B. Circle the vocabulary word that best completes each sentence.

5. A _____ is an animal.

- a. steed
- b. famous
- c. stealthy

7. A spy may be called _____.

- a. stealthy
- b. steed
- c. tread

6. You can _____ through water with rain boots.

- a. eager
- b. gaze
- c. tread

8. A _____ is a character in many scary stories.

- a. gaze
- b. phantom
- c. defiance

C. Think about "Paul Revere's Ride." Circle the word in parentheses that best completes the sentence.

9. Paul Revere saw the meeting-house windows (phantom, gaze, eager) at him with spectral glare.

10. The colonists heard a cry of (defiance, famous, eager) and not of fear.

11. Paul Revere was (stealthy, tread, eager) to tell the colonists that the British were coming.

12. Paul Revere's (steed, gaze, famous) was very fast.



Comprehension Check

- A.** Draw a picture of Paul Revere when he warned the colonists about the British troops.



- B.** Below is text from the poem. Label the rhyme scheme. Write an "A," "B," or "C" next to the line. The "A" part has been done for you. After you mark the rhyme scheme, answer the questions below.

*For, borne on the night-wind of the Past, [A]
Through all our history, to the last, [A]
In the hour of darkness and peril and need, _____
The people will waken and listen to hear _____
The hurrying hoof-beats of that steed, _____
And the midnight message of Paul Revere. _____*

1. What end word rhymes with *past*? _____
2. What end word rhymes with *need*? _____
3. What end word rhymes with *hear*? _____

- C.** Think about the poem. Then complete the sentences.

4. Paul Revere and his friend agree to _____.
5. From the tower, Paul Revere's friend sees _____.
6. Paul Revere's friend thinks about _____.
7. Paul Revere sees two lights in the tower because _____.



8.8 Explain the effect of similes and extended metaphors in literary text.

EXILE

by Julia Alvarez

EXILE

Connect to the Poem

The word *exile* means being forced to leave your country and live somewhere else. Think about a time when you had to go somewhere and did not want to go.

Write for a few minutes about the trip. What was difficult about it?

Literary Element Metaphor

A **metaphor** is a way to compare two things that are not clearly alike. Metaphors do not use the words *like* or *as*.

An **extended metaphor** is a metaphor that the author uses many times in a poem or story. Every time you see the metaphor, you understand more about the comparison.

To find an extended metaphor, ask yourself,

- What images or ideas appear several times in the poem?
- What else is happening when those images appear?
- What two things is the author comparing?

Reading Strategy Interpret Author's Meaning

When you **interpret an author's meaning**, you try to understand what the author is saying. The first time you read, you may have a feeling about what the author means. Then you can look back at the facts and details in the text to see if they match the feeling you had.

To interpret an author's meaning, ask yourself,

- What happens in the poem?
- Why do you think the author chose to tell this?
- What feeling do you have when you read the poem? What words and phrases give you that feeling?

Content Vocabulary

fled (fled) *v.* ran away from
*The family **fled** the burning house.*



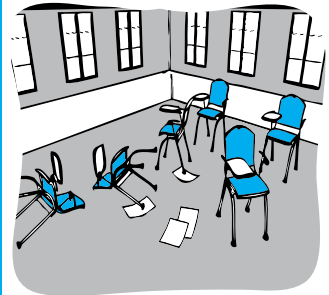
phony (fō' nē) *adj.* fake; not real
*Margo could not distinguish the **phony** diamond from the real one.*



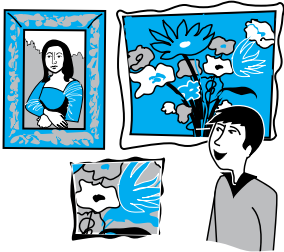
loss (lôs) *n.* the fact of losing something
*The death of my cat was a terrible **loss**.*



deserted (di zurt' əd) *adj.* empty; abandoned
*Everyone left the school. It was completely **deserted**.*



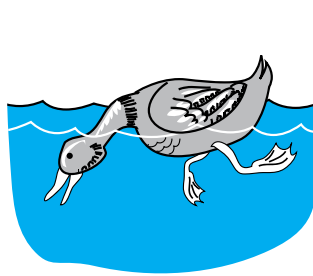
admire (ad mīr') *v.* to look at with delight or respect
*I **admire** the beautiful paintings in the museum.*
 > Cognate(Spanish)
admirar



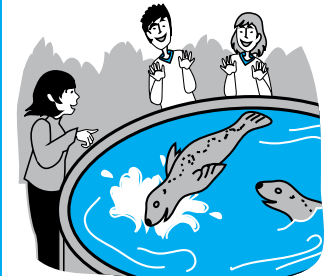
waded (wād' əd) *v.* walked through water
*The man **waded** across the river.*



surface (sur' fis) *n.* the top layer of something, such as water
*The duck poked its head below the **surface** of the water.*



plunging (plunj' ing) *v.* going downward into; diving
*We watched the seals **plunging** into the water.*



EXILE

fled (fled) *v.* ran away from



Comprehension Check

Underline the words that show how the speaker knows that something is wrong.

phony (fō' nē) *adj.* fake; not real



To Sum Up

- Papi wakes the family in the middle of the night.
- He says the family is going to the beach.
- The speaker knows something is wrong.

The night we fled the country, Papi, you told me we were going to the beach, hurried me to get dressed along with the others, while posted at a window, you looked out at a curfew-darkened Ciudad Trujillo,¹ speaking in worried whispers to your brothers, which car to take, who'd be willing to drive it, what explanation to give should we be discovered . . .

On the way to the beach, you added, eyeing me.

¹⁰ The uncles fell in, chuckling phony chuckles, *What a good time she'll have learning to swim!*

Back in my sisters' room Mami was packing

a hurried bag, allowing one toy apiece, her red eyes belying² her explanation: *a week at the beach so Papi can get some rest.* She dressed us in our best dresses, party shoes.

Something was off, I knew, but I was young and didn't think adult things could go wrong.

1. The name of the city of Santo Domingo had been changed to **Ciudad Trujillo** for the dictator Rafael Trujillo. After Trujillo died in 1961, the name was Santo Domingo again.

2. **Belying** is showing that something is not true.

So as we quietly filed out of the house
 we wouldn't see again for another decade,
 I let myself lie back in the deep waters,
 my arms out like Jesus' on His cross,
 and instead of sinking down as I'd always done,
 magically, that night, I could stay up,

floating out, past the driveway, past the gates,
 in the black Ford, Papi grim at the wheel,
 winding through back roads, stroke by difficult stroke,
 out on the highway, heading toward the coast.

Past the checkpoint, we raced towards the airport,
 my sisters crying when we turned before
 the family beach house, Mami consoling,³
 there was a better surprise **in store** for us!

She couldn't tell, though, until . . . until we were there.
 But I had already swum ahead and guessed
 some loss much larger than I understood,
 more danger than the deep end of the pool.

At the dark, deserted airport we waited.
 All night in a fitful sleep, I swam.

At dawn the plane arrived, and as we boarded,
 Papi, you turned, your eyes scanned the horizon

as if you were trying to sight a distant swimmer,
 your hand frantically waving her back in,

3. **Consoling** means "making someone feel better."

20



Literary Element

Metaphor In the boxed text, second paragraph, the speaker says "I had already swum ahead." Is she really swimming? Underline other places in the boxed text where she talks about swimming.

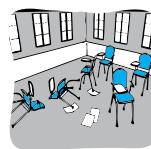
Here, **in store** means "in the future."

30

loss (lôs) *n.* the fact of losing something



deserted (di zurt' əd) *adj.* empty; abandoned



40

To Sum Up

- The family goes to the airport instead of going to the beach.
- The speaker understands that her family is leaving their home.
- She tries to sleep at the airport. She does not sleep well.

Hand in hand means “holding hands.”

admire (ad mīr') v. to look at with delight or respect



waded (wād' əd) v. walked through water



To Sum Up

- The family arrives in their new city. The speaker and her father take a walk.
- They look at a store window. It shows an American family at the beach.
- The speaker thinks about how her family is different from the family in the window.

for you knew as we stepped inside the cabin that a part of both of us had been set adrift.

Weeks later, wandering our new city, **hand in hand**, you tried to explain the wonders: escalators as moving belts; elevators: pulleys and ropes; blond hair and blue eyes: a genetic code.

We stopped before a summery display window
50 at Macy's,⁴ *The World's Largest Department Store*, to admire a family outfitted for the beach: the handsome father, slim and sure of himself,

so unlike you, Papi, with your thick mustache, your three-piece suit, your fedora hat, your accent. And by his side a girl who looked like Heidi in my storybook waded in colored plastic.

4. **Macy's** is a store located in New York City. The family has moved to New York City.

REFLECT

Interpret Author's Meaning

The speaker and her father admire the display window. What do they see there?

Why do you think the author chose to tell about this?



Talk about your answer with a partner.

We stood awhile, marveling at America,
both of us trying hard to feel luckier
than we felt, both of us pointing out
the beach pails, the shovels, the sandcastles

no wave would ever topple, the red and blue boats.
And when we backed away, we saw our reflections
superimposed,⁵ big-eyed, dressed too formally
with all due respect as visitors to this country.

Or like, Papi, two swimmers looking down
at the quiet surface of our island waters,
seeing their faces right before plunging in,
eager, afraid, not yet sure of the outcome.

60

surface (sur' fis) *n.* the top layer
of something, such as water



plunging (plunj' ing) *v.* going
downward into; diving



Literary Element

Metaphor How is moving to
a new country like diving or
swimming? Explain in your own
words.

To Sum Up

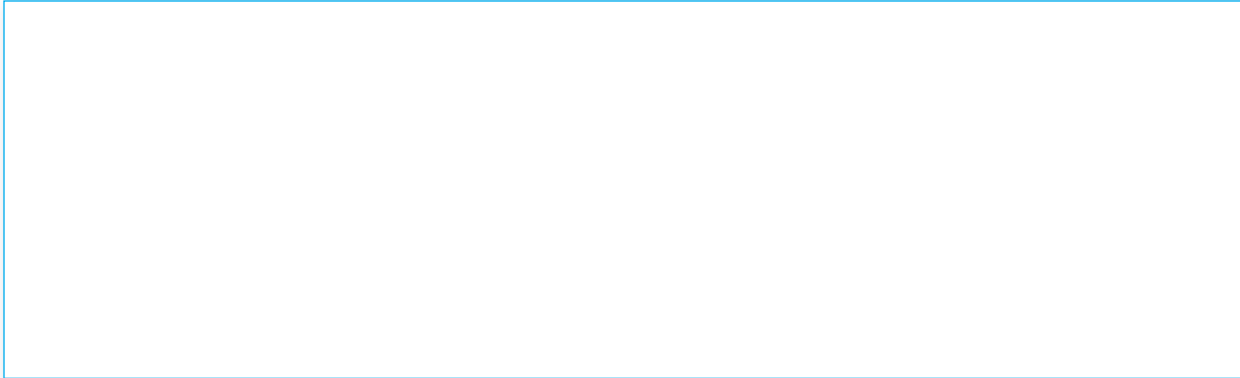
- The speaker and her father
see their own reflections
in the display window.
- She thinks that they look
like visitors.
- She compares the way
they look to swimmers
about to dive into the
water.

5. A **superimposed** image is placed on top of another image so you can see both of the images at the same time.

EXILE

Comprehension Check

- A.** Think about how the speaker of “Exile” feels while she waits at the airport. How do you think she looks? Who else is at the airport with her? Draw a picture of what you imagine.



- B.** What happens in the poem “Exile”? Use the diagram to tell the events in order.

Beginning



Middle



End

- C.** Think about the poem “Exile.” Then complete the paragraph.

The speaker’s father tells her they are going _____. Instead, they _____.

The speaker feels _____ about leaving her home. At the end of the poem, the speaker compares herself and her Papi to _____.

She makes this comparison to show that _____.



8.4 Understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from text to support understanding.

New Colossus

and

by Emma Lazarus

Childhood



by Margaret Walker



Connect to the Poems

Think about a place that has a special meaning for you. It could be your old neighborhood, a family member's house, or a place you have visited. Below write about that place. What does it look like? How does it make you feel?

Literary Element Sonnet

A **sonnet** is a type poem with fourteen lines. Sonnets usually have a single theme, idea, or emotion. Sonnets can be challenging. They usually have a clear rhyme pattern. They also use a meter, or pattern of rhythm, called iambic pentameter. This means the syllables are in pairs of unstressed and stressed syllables. Today (tə dā') is an example.

As you read, think about the rhyme, meter, and the theme of the sonnet.

Reading Strategy Paraphrase

When you **paraphrase**, you retell the story or poem in your own words. This can help you understand a story or poem that uses difficult words or difficult style. You can also paraphrase to see if you understood what you read. If you can say it in your own words, you probably understand.

To paraphrase,

- find the words that you do not know.
- look those words up in a dictionary.
- If you can say it in your own words, you probably understand.

Content Vocabulary

mighty (mī' tē) *adj.*

powerful

*I opened the heavy door with a **mighty** push.*



command (kə mand') *v.* to give an order

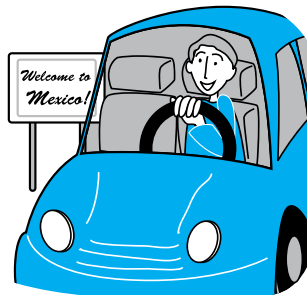
*The leader will **command** everyone to be silent.*



yearning (yurn' ing) *v.*

wanting very much

*Fernando was **yearning** to return to Mexico.*



wretched (rech' id) *adj.*

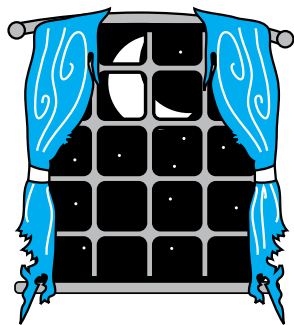
very unhappy; awful

*Hilda felt **wretched** after being sick all week.*



raggedly (rag' id lē) *adv.* in a way that is rough or torn

*The old curtains hang **raggedly** from the window.*



undermining (un' dər mīn ing) *v.* taking away power; weakening

*The fires are **undermining** their plans for the city.*



hovered (həv' ərd) *v.* hung or flew above

*The helicopter **hovered** over the crowd.*



sentiment (sen' tə mənt) *n.* feeling

*The **sentiment** of the students was to keep the old mascot.*

► Cognate(Spanish)
sentimiento



For more practice, see page 276.



New Colossus¹



Literary Element

Sonnet Underline the last word in each line. Which words rhyme?



Comprehension Check

Why does the woman have *silent lips*? Check one.

- ☐ because she is whispering
- ☐ because she is a statue
- ☐ because her throat is sore

To Sum Up

- The poet writes about the Statue of Liberty in New York City.
- The poet describes the statue as a kind woman.
- The statue welcomes immigrants to the United States.

Not like the brazen giant of Greek fame,
With conquering limbs astride from land to land;
Here at our sea-washed, sunset gates shall stand
A mighty woman with a torch, whose flame
Is the imprisoned lightning, and her name
Mother of Exiles.² From her beacon-hand
Glow world-wide welcome; her mild eyes command
The air-bridged harbor that twins cities frame,
“Keep, ancient lands, your storied pomp!”³ cries she
With silent lips. “Give me your tired, your poor,
Your huddled masses yearning to breathe free,
The wretched refuse⁴ of your teeming shore,
Send these, the homeless, tempest-tossed⁵ to me,
I lift my lamp beside the golden door!”

1. The **Colossus** was a giant statue from ancient Greece. It is said to have stood at the entrance to an island, just as the Statue of Liberty stands at the entrance to New York City.
2. **Mother of Exiles** means that the Statue of Liberty is like a mother who takes care of her children. The statue is a symbol for the United States and its promise to welcome new immigrants.
3. **Storied pomp** means the wealth of the kings, queens, and other rich people of Europe.
4. **Refuse** (ref' ūs) means “things that are thrown away.”
5. **Tempest-tossed** means “knocked around by storms.”

Childhood



When I was a child I knew red miners
dressed raggedly and wearing carbide lamps.
I saw them come down red hills to their camps
dyed with red dust from old Ishkooda mines.¹
Night after night I met them on the roads,
or on the streets in town I caught their glance;
the swing of dinner buckets in their hands,
and grumbling undermining all their words.

I also lived in low cotton country
where moonlight hovered over ripe haystacks,
or stumps of trees, and croppers' rotting shacks
with famine, terror, flood, and plague near by;
where sentiment and hatred **still held sway**
and only bitter land was washed away.

1. **Ishkooda mines** were part of a mining company in Birmingham, Alabama

REFLECT

Paraphrase

In your own words, write what the Statue of Liberty
seems to say in "The New Colossus."

What do you think the speaker of "Childhood" would say
back to her?



Talk about your answer with a partner.



Literary Element

Sonnet Look for words that
rhyme. What is the pattern of
the rhyme?

5

10

Still held sway means "still had
power."

To Sum Up

- ▶ The narrator lived in a mining town as a child.
- ▶ She saw that the people looked very unhappy.
- ▶ Life is hard for poet.



Vocabulary Check

A/B. Label each picture with a word from the box.

hovering

mighty

raggedly

wretched



1. _____

2. _____

3. _____

4. _____

C. Complete each sentence.

5. The immigrants in "The New Colossus" are **yearning** to _____.

6. The miners in "Childhood" are _____ **raggedly**.

Comprehension Check

A/B. Answer the questions below about the two poems.

1. How does the speaker of "The New Colossus" describe the Statue of Liberty?

2. How does the author of "Childhood" describe the miners who lived near her home?



8.4 Understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from text to support understanding.

Ode to Thanks

by Pablo Neruda

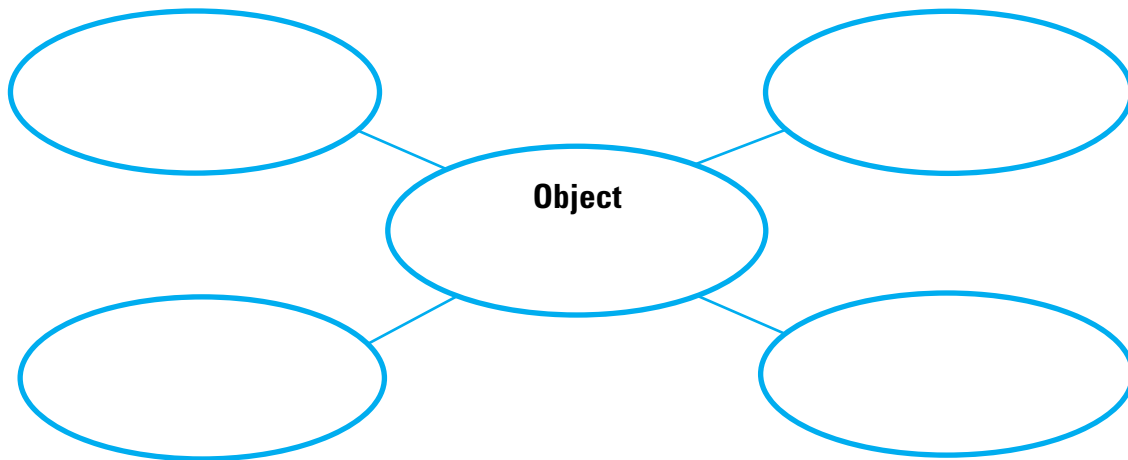
and

Ode to Rain

by Pat Mora

Connect to the Poems

Think about an object that is special to you or makes you happy. Why is the object special? Fill in the web below. Write the name of the special object in the center oval. In the outer ovals, write why the object is special.



Literary Element Ode

One kind of poem is called an **ode**. Odes are poems that celebrate someone or something. Odes are often full of happiness and excitement. Many times, odes celebrate famous people or places. But odes can also celebrate small, ordinary things.

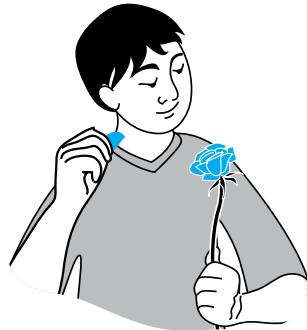
As you read an ode, think about what it celebrates. Does it celebrate something grand, like a very tall building or a mountain? Or does it celebrate something that you could find anywhere, like a stone or a shoe? Notice the details that make the poet happy and excited. Are these things that you would celebrate?

Content Vocabulary

threatening (thret' ən ing) *adj.* scary; promising harm or pain
*The thunder from the storm sounded **threatening**.*



petal (pet' əl) *n.* the colorful leaf of a flower
*Thao picked the purple **petal** off the flower.*
 > Cognate (Spanish) **pétalo**



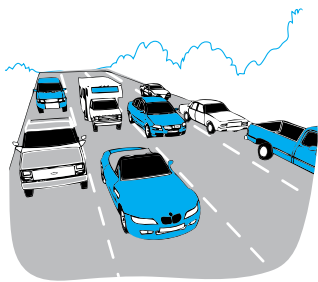
distant (dis' tənt) *adj.* far away
*Arturo flew on an airplane to a **distant** country.*
 > Cognate (Spanish) **distante**



gleam (glēm) *v.* shine
*The dishes **gleam** because Channa washed and dried them.*



broad (brôd) *adj.* very wide
*The **broad** road has four lanes for cars to drive on.*



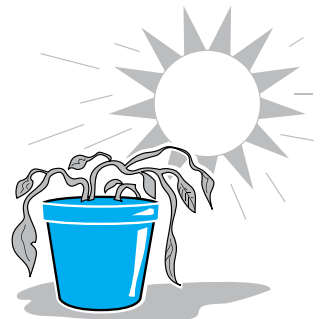
strutting (strut' ting) *v.* walking proudly
*She was **strutting** to the stage to get her award.*



damp (damp) *adj.* wet or moist
*I could not dry my **damp** hair without a towel.*



parched (pärcht) *adj.* totally dry; having no water anywhere
*The plants died in the **parched** soil.*



Ode to Thanks



Literary Element

Ode Underline the words that tell you what the ode is celebrating.

threatening (thret' ən ing) *adj.*
scary; promising harm or pain



Makes the rounds means "a series of similar visits or stops."

petal (pet' əl) *n.* the colorful leaf of a flower



To Sum Up

- The speaker celebrates the word *thanks*.
- The word *thanks* makes the world a better place.

Thanks to the word
that says *thanks*!
Thanks to *thanks*,
word
that melts
iron and snow!

5

The world is a threatening place
until
thanks

10

makes the rounds
from one pair of lips to another,
soft as a bright
feather
and sweet as a petal of sugar,
filling the mouth with its sound
or else a mumbled
whisper:

15

Life becomes human again:
it's no longer an open window.

20

A bit of brightness
strikes into the forest,
and we can sing again beneath the leaves.
Thanks, you're the medicine we take

to save us from
 the bite of scorn.
 Your light brightens the altar of harshness.
 Or maybe
 a tapestry
 known
 to far distant peoples.
 Travelers
 fan out
 into the wilds,
 and in that jungle
 of strangers,
*merci*¹
 rings out
 while the hustling train
 changes countries,
 sweeping away borders,
 then *spasibo*²
 clinging to pointy
 volcanoes, to fire and freezing cold,
 or *danke*,³ yes! and *gracias*,⁴ and
 the world turns into a table:
 a single word has wiped it clean,
 plates and glasses gleam,
 silverware tinkles,
 and the tablecloth is as broad as a plain.

Thank you, *thanks*,
 for going out and returning,
 for rising up
 and setting down.
 We know, *thanks*,
 that you don't fill every space—

1. **Merci** (mer sē') means "thanks" in French.
2. **Spasibo** (spə' se' bō) means "thanks" in Russian.
3. **Danke** (dän' kə) means "thanks" in German.
4. **Gracias** (gräs' yās) means "thanks" in Spanish.

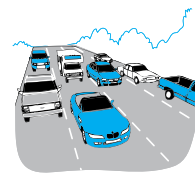
25

distant (dis' tənt) *adj.* far away

30

gleam (glēm) *v.* shine

35

broad (brōd) *adj.* very wide

40

**Comprehension Check**

45

How does the word *thanks* bring the people of the world together? Check the correct answer.

- ☐ The word *thanks* makes people strangers.
- ☐ The word *thanks* makes the world a darker place.
- ☐ The word *thanks* welcomes travelers to different places.

50

55

To Sum Up

- People around the world say the word *thanks*.
- The word *thanks* brings people together.

Daggers are sharp knives.

Daggers of pride means
“the painful feelings that pride
can make.”

Take cover means
“hide somewhere.”

60

you’re only a word—
but
where your little petal
appears
the **daggers of pride take cover**,
and there’s a penny’s worth of smiles.

To Sum Up

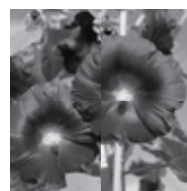
- The word *thanks* is only a little word.
- Saying *thanks* can always make a difference.

Ode to Rain

Earth blessing,
vertical river of memories,
impetuous¹ refreshment,
you grace us
with your pine and aspen harmony.

Like a cascade of coins,
you dance
staccato² on tin rooftops,
cry on the windowpane
with a man staring
at a fading photograph,
whisper a lullaby
to a woman dreaming
herself, a child again
strutting
through a desert shower
festooned³ in damp diamonds.

Liquid caress,
you wake hollyhocks
from their parched, dusty sleep,
into the tangle of fertility.



hollyhocks

Silver language,
you slide and rise,
gather and release,
instruct us in your circular practice
of abundance, greening the earth.

1. **Impetuous** means "bold."
2. **Staccato** describes short, repeated taps or sounds.
3. **Festooned** (fes tünd') means "decorated."

5

strutting (strut' ting) v. walking proudly



10

damp (damp) adj. wet or moist



15

parched (pärch't) adj. totally dry; having no water anywhere



20

To Sum Up

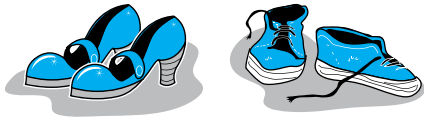
25

- The speaker sees rain as a kind friend.
- Rain can visit many people at once.
- Rain makes the earth green by helping plants grow.

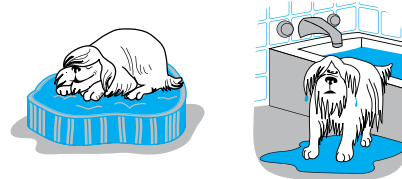
Vocabulary Check

A. Circle the picture that best answers each question.

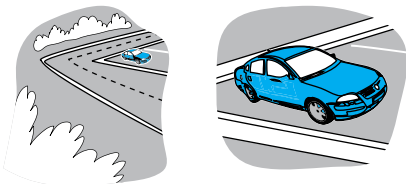
1. Which shoes **gleam**?



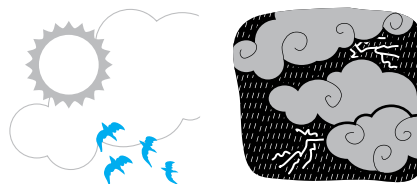
3. Which dog is **damp**?



2. Which car is **distant**?



4. Which sky looks **threatening**?



B. On the line beside each sentence, write the vocabulary word that has the same meaning as the underlined words.

broad

damp

petal

strutting

5. _____ The famous actress was walking proudly down the sidewalk.

6. _____ The flower's colored leaf started to turn brown.

7. _____ The river was too deep and too wide to cross.

8. _____ The grass was wet the day after the storm.

C. Think about the meanings of the vocabulary words in "Ode to Thanks" and "Ode to Rain." Check the correct meaning.

9. The word *thanks* makes the **threatening** world seem like a nicer place.

- ☐ cold
☐ bright
☐ scary

11. Rain helps **parched** and dusty plants grow green and alive again.

- ☐ living
☐ dry
☐ large

10. The word *thanks* is known to **distant** peoples.

- ☐ far away
☐ foreign
☐ all

12. Walking through the rain makes your clothes look **damp**.

- ☐ wet
☐ torn
☐ smaller

**Comprehension Check**

A. Think about the poems. Circle the word or words that best fit each sentence.

1. The word *thanks* makes the scary world a (nicer/darker) place.
2. When travelers go to (far away/nearby) places, the word *thanks* (brings them together/keeps them apart).
3. The word *thanks* is a (small/loud) word, but it still helps to bring (daggers/smiles).
4. Rain is like a (dancer/pine) on a rooftop.
5. Rain visits (one person/many people) at a time, and helps (diamonds/plants) live again.

B. Think about the two odes. At the top of the outline, write the subject of one of the odes (the word *thanks* or *rain*). Then list three reasons why the poet celebrates the subject.

6. The poet celebrates _____ because

- a. _____
- b. _____
- c. _____

C. Circle the letter of the words and phrases that best complete each sentence.

- | | |
|---|--|
| <p>7. Each poem is an ode that</p> <ol style="list-style-type: none">a. celebrates rain.b. celebrates ordinary things.c. celebrates a small word. | <p>9. The speaker of "Ode to Rain" speaks to rain as if</p> <ol style="list-style-type: none">a. rain is a sad, crying old man.b. rain is a small, sleeping child.c. rain is a close, caring friend. |
| <p>8. The speaker of "Ode to Thanks" believes</p> <ol style="list-style-type: none">a. the word <i>thanks</i> makes life less threatening.b. the word <i>thanks</i> makes life like an open window.c. the word <i>thanks</i> makes life full of scorn and bad feelings. | <p>10. The poems both end with a feeling of</p> <ol style="list-style-type: none">a. hope for a better future.b. sadness because of the threatening world.c. anger and scorn for the parched earth. |



Write a Conversation

Imagine you are speaking with poets Pablo Neruda and Pat Mora. You have an idea for an ode that celebrates something ordinary. Write the conversation you would have by completing the sentences.

You: Both of your poems are about ordinary things.

Neruda: Yes. *Thanks* is a very small word that we hear all the time.

Mora: And rain falls on the earth every day.

You: But both *thanks* and rain are very important. I want to write an ode too. My ode will be about _____. I think it is important because _____.

Neruda: That is a good idea for an ode. What do you want to say in your ode?

You: One thing I would say is _____. I could use the image of _____ so the reader can picture it better.

Mora: That sounds good. What else will you include in your ode?

You: I also like the image of _____ because _____. I want to use it to show how _____.

Neruda and Mora: What do you think your ode says about the world?

You: I think it shows that _____.

RC-8.B Ask literal, interpretive, evaluative, and universal questions of text.

O Captain! My Captain!

by Walt Whitman

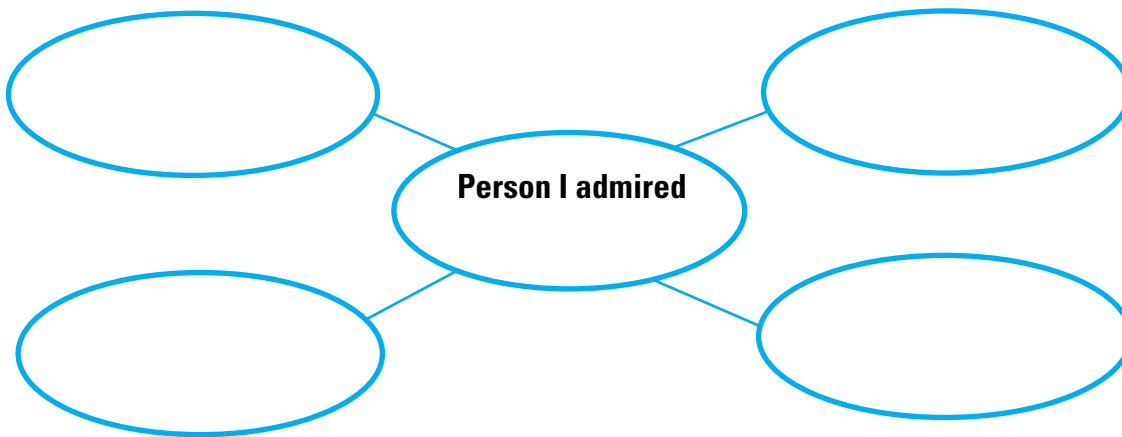


O Captain! My Captain!

Connect to the Poem

Think of a famous leader or other public person who has died. How did you feel when you heard news of the death?

Complete the web below. Write the name of a famous person who has died in the center. In the other ovals, write what you admired about him or her.



Literary Element **Elegy**

An **elegy** is a poem that honors someone who has died. Elegies often express both joy and sorrow.

To find out if a poem is an elegy, ask yourself,

- is the poem about one main person?
- does the poem show the joy in the person's life?
- does the poem show the sorrow related to the person's death?

Reading Strategy **Interpret Author's Meaning**

When you **interpret an author's meaning**, you use your understanding of the world to understand what the author is saying. Interpreting the author's meaning will help you to understand the author's thoughts and feelings.

To **interpret an author's meaning**, ask yourself,

- why does the author describe the events in this way?
- what larger idea might the events be about?
- what is the author really trying to say?

Content Vocabulary

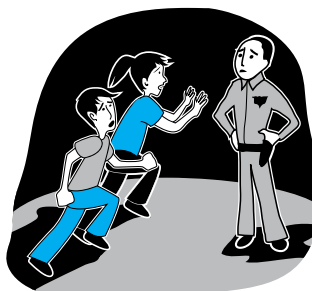
fearful (fēr' fal) *adj.* terrible
*The car accident was a **fearful** sight.*



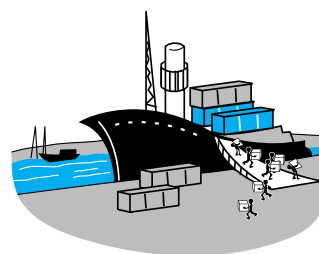
weathered (weth' ard) *v.* passed through safely; survived
*The house **weathered** the storm.*



sought (sot) *v.* looked or searched for; past tense of *seek*
*The lost children **sought** help from a police officer.*



port (pôrt) *n.* a place where ships can dock safely
*The boat unloaded its cargo at the **port**.*
 > Cognate (Spanish) **puerto**



mass (mas) *n.* a large number of people
*A **mass** of people watched the parade.*



voyage (voi' ij) *n.* a long journey
*The ship went on a long **voyage** from Mexico to Asia.*
 > Cognate (Spanish) **viaje**



victor (vik' tar) *n.* someone who has won something
*After the talent show, the judges gave the **victor** a trophy.*



object (ob' jekt) *n.* the goal; what someone wants to get or do
*The **object** of studying is to learn.*
 > Cognate (Spanish) **objeto**



O Captain! My Captain!

Background Information

Poet Walt Whitman admired President Abraham Lincoln. After the Union won the Civil War in 1865, President Lincoln was shot and killed while he was watching a play. Whitman wrote this poem after learning of Lincoln's death.



Literary Element

Elegy Underline the words and phrases on this page that tell you this poem is an elegy.

To Sum Up

- The Captain has won a battle.
- When the ship returns to the port, the Captain is dead.
- A crowd in the port is cheering for the Captain.

O Captain! my Captain! our fearful trip is done;
The ship has weather'd every rack,¹ the prize we sought is won;
The port is near, the bells I hear, the people all exulting,²
While follow eyes the steady keel,³ the vessel grim⁴ and daring:

5 But O heart! heart! heart!

O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;

10 Rise up—for you the flag is flung—for you the bugle trills;

For you bouquets and ribbon'd wreaths—for you the
shores a-crowding;

For you they call, the swaying mass, their eager faces turning:
Here, Captain! dear father!

This arm beneath your head;

15 It is some dream that on the deck,
You've fallen cold and dead.

1. Here, **rack** means "storm."

2. People who are **exulting** are filled with joy.

3. Here, **steady keel** means a straight, even path.

4. A **grim vessel** is a ship that is gloomy or somber.

My Captain does not answer, his lips are pale and still;
 My father does not feel my arm, he has no pulse nor will;
 The ship is anchor'd safe and sound, its voyage closed
 and done;
 From fearful trip, the victor ship⁵ comes in with object won:
 Exult, O shores, and ring, O bells!
 But I, with mournful tread,⁶
 Walk the deck my Captain lies,
 Fallen cold and dead.

20

5. A **victor ship** is the ship that has won the battle.

6. **Mournful tread** is a walk slowed by sadness.

REFLECT

Interpret Author's Meaning

What is the *fearful trip* that the speaker describes?

PARTNERS

Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help. Answer any questions your partner asks.



Comprehension Check

Who is the Captain that the speaker of the poem refers to? Check the correct answer.

- ☐ His real father
☐ President Abraham Lincoln
☐ A ship crewmember

To Sum Up

- The ship is now safe and has returned from its victory.
- The crowd of people cheers, but the Captain is dead on the ship.
- The speaker cannot believe the Captain is dead.

O Captain! My Captain!

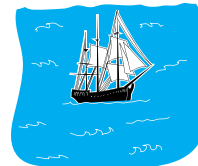
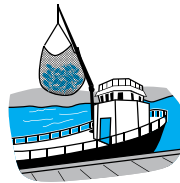
Vocabulary Check

A/B. Circle the picture that answers each question.

1. Which picture shows a **mass** of people?



3. Which picture shows a **port**?



2. Which picture shows a **victor**?



C. Think about the meaning of each vocabulary word. Then circle the word in the sentence that has a similar meaning.

4. **weathered** They (survived / enjoyed) the violent storm.

5. **sought** They (tried / failed) to win the battle.

Comprehension Check

A/B. Think about what the poem is really about. Complete each sentence.

- The Captain of the ship is _____.
- The ship stands for _____.
- The people at the port are happy because _____.

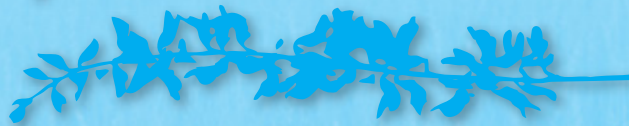
C. Circle the letter of the correct answer.

- The poem "O Captain! My Captain!"
 - tells a made-up story.
 - mourns the loss of a hero.
 - celebrates great adventures.
- The poem is an elegy because
 - it both celebrates and mourns.
 - it is both funny and serious.
 - it is both unusual and ordinary.



8.4 Understand, make inferences, and draw conclusions about the structure and elements of poetry and provide evidence from text to support understanding.

My Father's Song



by Simon Ortiz

and

I Ask My Mother to Sing



by Li-Young Lee

My Father's Song and *I Ask My Mother to Sing*

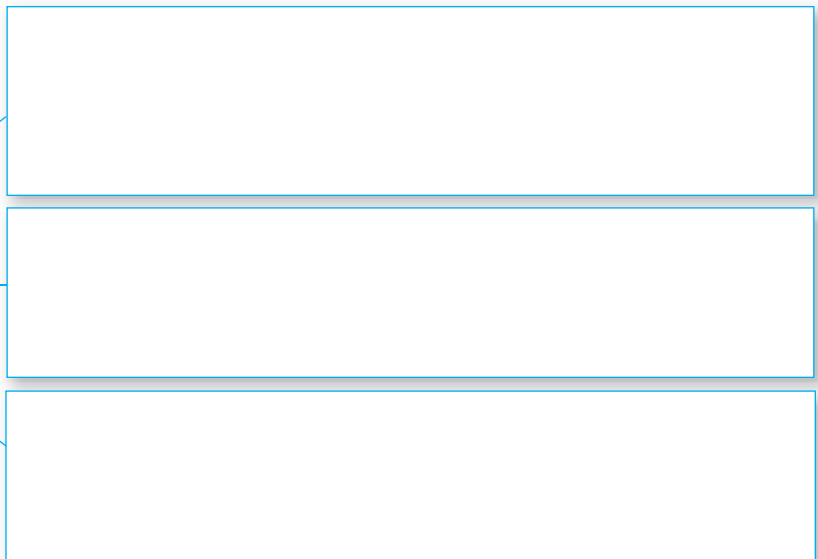
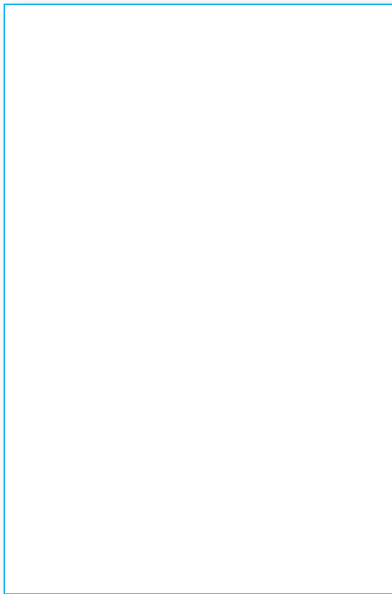
Connect to the Poems

Think about a time that you remember very well. You might have been with a parent or with a friend. How did you feel? What other details do you remember?

In the box on the left, describe the time you remember. On the right, list the feelings you had.

What We Did

How I Felt



Literary Element **Free Verse**

Poetry that has no pattern of rhymes, line length, or meter is called **free verse**. Free verse usually sounds natural, like the way a person talks or thinks. It often sounds like the events happen as you read. Most modern poets write in free verse because it allows readers to focus more on the meaning of words.

Content Vocabulary

emotion (i mō' shən) *n.* the state of how someone feels

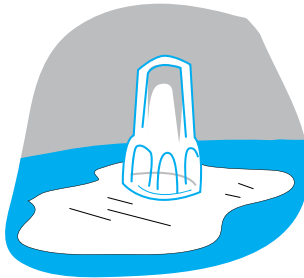
*When we saw each other, we were filled with **emotion**.*

► Cognate (Spanish)
emoción

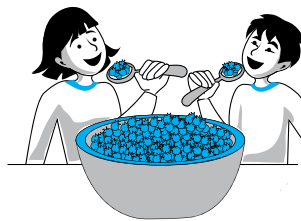


overturned (o' vər turnd') *adj.* turned over, upside-down

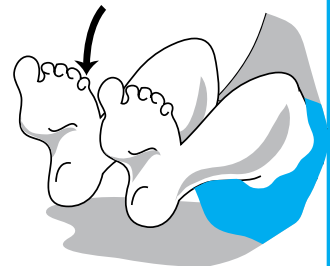
*The **overturned** glass, sat in a puddle of milk.*



scooped (skōōpd) *v.* taken out or picked up quickly
*The children **scooped** berries out of the bowl.*



tiny (tī' nē) *adj.* very small
*The baby has **tiny** toes.*



alive (ə līv') *adj.* having life; not dead

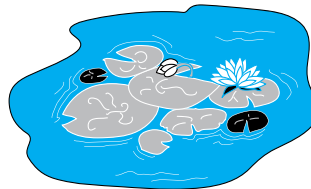
*The plant is still **alive** after ten years.*



sway (swā) *v.* to move back and forth or side to side
*I watched the tree **sway** in the wind.*



water lilies (wo' tər lil' ēz) *n. pl.* plants that grow in water
*I saw the **water lilies** on the pond.*



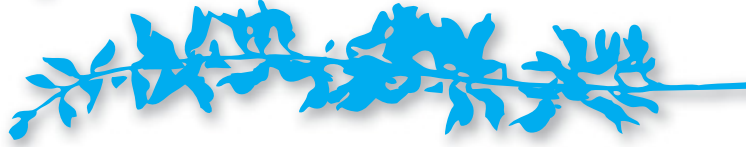
cry (krī') *v.* to shed tears
*The baby will **cry** when she is hungry.*



For more practice, see page 281.



My Father's Song



emotion (i mo' shən) *n.* Strong feelings of any kind.



overturned (o' vər turnd') *adj.* turned over, upside-down



scooped (skōōpd) *v.* taken out or picked up quickly



To Sum Up

- The poet misses his father.
- The poet remembers a time when his father saved some baby mice.

Wanting to say things,
I miss my father tonight.
His voice, the slight catch,
the depth, from his thin chest,
5 the tremble of emotion
in something he has just said
to his Son, his song:

We planted corn one Spring at Aacqui¹—
we planted several times
10 but this one particular time
I remember the soft damp sand
in my hand.

My father had stopped at one point
to show me an overturned furrow;²
15 the plowshare³ had unearthed
the burrow nest of a mouse
in the soft moist sand.

Very gently, he scooped tiny pink animals
into the palm of his hand
20 and told me to touch them.
We took them to the edge
of the field and put them in the shade
of a sand moist clod.

1. **Aacqui**, or Acoma, is a Native American settlement outside of Albuquerque, New Mexico.
2. A **furrow** is a long, narrow path made in the ground by a plow.
3. A **plowshare** is the sharp blade of a plow that cuts into the soil.

I remember the very softness
of cool and warm sand and tiny alive
mice and my father saying things.

25

tiny (tī' ne) *adj.* very small



alive (ə līv') *adj.* having life; not dead



Literary Element

Free Verse This poem is free verse. How do you know?

To Sum Up

- The poet remembers his father talking.

I Ask My Mother to Sing

sway (swā) *v.* to move back and forth or side to side



water lilies (wô' tər lil' ēz) *n. pl.* plants that grow in water



cry (krī) *v.* to shed tears



She begins, and my grandmother joins her.
Mother and daughter sing like young girls.
If my father were alive, he would play
his accordion¹ and sway like a boat.

5 I've never been in Peking, or the Summer Palace,²
nor stood on the great Stone Boat to watch
the rain begin on Kuen Ming Lake,³ the picnickers
running away in the grass.

10 But I love to hear it sung;
how the waterlilies fill with rain until
they overturn, spilling water into water,
then rock back, and fill with more.

Both women have begun to cry.
But neither stops her song.

To Sum Up

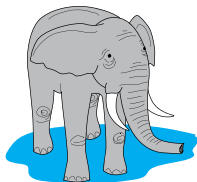
- The poet's mother and grandmother sing about China.
- The poet thinks about China. He has never been there.
- The women start crying but keep singing.

1. An **accordion** is a musical instrument. It has a keyboard, and uses air to make sound.
2. The **Summer Palace** is a large and beautiful park in China.
3. **Kuen Ming Lake** is a lake in the Summer Palace. It has a large marble boat called the **Stone Boat**.

Vocabulary Check

A. Circle the picture that best answers the question.

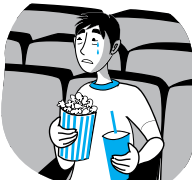
1. Which animal is **tiny**?



2. Which plants are **water lilies**?



3. Which person has started to **cry**?



B. Write the boldface word that best completes each sentence.

alive

scooped

sway

water lilies

4. They _____ the dirt and put it in a flowerpot.
5. She will _____ to the beat of the music.
6. The bird is _____ because it is moving its wings.
7. The _____ on the lake have beautiful flowers.

C. Complete the sentences about "My Father's Song."

8. The poet notices his father has a tremble of **emotion** _____
_____.
9. The father shows his son an **overturned** _____
_____.



Comprehension Check

A. What experience does the poet of "My Father's Song" remember? Draw what happened.

B. Think about the poems. Complete the sentences.

1. In "My Father's Song," father and son take the mice to _____
_____ so they will be safe.
2. In "I Ask My Mother to Sing," the speaker _____
_____.
3. The poet in "I Ask My Mother To Sing" loves _____
_____.

C. Complete the paragraph below.

In "My Father's Song," the father does not actually sing. The poet is using the metaphor
of a song to talk about his father's _____. A song is a
good choice for a metaphor because _____
_____.



8.6 Understand, make inferences, and draw conclusions about the structure and elements of fiction and provide evidence from text to support understanding.

Flowers for Algernon

by Daniel Keyes

Flowers for Algernon

Connect to the Short Story

The story you are about to read is about a man who wants to become smarter. Do you think many people want to change or improve? Why? In the space below, write an example of what someone might change about his or her self.

Literary Element Irony

Irony is the difference between what is expected and what happens in a story. Irony is an important part of an author's style. Authors use irony to make a story more dramatic or humorous.

Situational irony is when a character expects one thing to happen, but something different happens. For example, a woman sells her hair to have money to buy a gift, and then someone gives her a comb. **Dramatic irony** is when the reader has more information than the characters have. If a man is put in prison for a crime, but the reader knows he is innocent, that is dramatic irony.

Reading Skill Analyze Text Structure

Text structure is the way the author organizes a text. Authors choose the text structure that best fits their purpose.

Some text structures are cause and effect, problem and solution listing. "Flowers for Algernon" is written like a journal. The events are told in the order they happened. This type of text structure is called **chronological order**.

To analyze text structure,

- look for signal words, such as *first* and *then*.
- figure out what the text structure is.
- think about why the author selected that text structure.

Selection Vocabulary Practice saying the words with a partner.

laboratory (lab' rə tor' ē) *n.* a room or building where people do scientific tests

*The doctor sent the blood to the **laboratory** for testing.*

➤ Cognate (Spanish) **laboratorio**

subconscious (sub kon' shəs) *n.* a part of the mind that keeps thoughts, feelings, and experiences that a person does not remember

*Things you think you have forgotten may be in your **subconscious**.*

➤ Cognate (Spanish) **subconciente**

conscious (kon' shəs) *n.* a part of the mind that keeps the thoughts, feelings, and experiences that a person remembers

*Hong has many historical facts in her **conscious**.*

➤ Cognate (Spanish) **conciente**

plateau (pla tō') *n.* a period of time when little happens or things stay the same

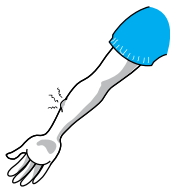
*I reached a **plateau** at juggling three balls, and I cannot juggle any more.*

Content Vocabulary

temporary (tem' pə rer' ē) *adj.* not forever; for a short time

*The pain from the bug bite was only **temporary**.*

➤ Cognate (Spanish) **temporal**



experiment (iks per' ə ment') *n.* a trial or test to discover something

*We used water and sunlight to do an **experiment** in science class.*



permanent (pur' mə nant) *adj.* lasts or stays forever

*The red stain on my shirt is **permanent**, and I cannot wash it out.*

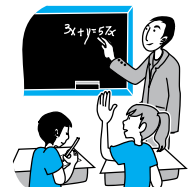
➤ Cognate (Spanish) **permanente**



intelligence (in tel' ə jəns) *n.* the ability to learn and understand

*We use our **intelligence** to solve problems.*

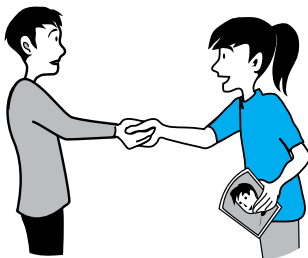
➤ Cognate (Spanish) **inteligencia**



memory (mem' ə r ē) *n.* the ability to remember

*I have a good **memory** for faces but not for names.*

➤ Cognate (Spanish) **memoria**



discouraged (dis kur' ijd) *adj.* without hope or confidence

*Julia felt **discouraged** when she missed the basket.*



confidence (kon' fə dəns) *n.* trust in yourself or someone else

*Mrs. Kelly has **confidence** that she will become mayor.*



ashamed (ə shāmd') *adj.* feeling embarrassed or guilty

*I was **ashamed** because I spilled juice on my new shirt.*



For more practice, see page 283.

Flowers for Algernon

Background Information

"Flowers for Algernon" is a science fiction story. The main character is part of an experiment. This story is fictional, but the tests in the story are real.

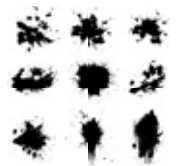
progris riport 1—march 5 1965

Dr. Strauss says I shud rite down what I think and evrey thing that happins to me from now on. I dont know why but he says its importint so they will see if they will use me. I hope they use me. Miss Kinnian says maybe they can make me smart. I want to be smart. My name is Charlie Gordon. I am 37 years old and 2 weeks ago was my birthday. I have nuthing more to rite now so I will close for today.

progris riport 2—march 6

I had a test today. I think I faled it. and I think that maybe now they wont use me. What happind is a nice young man was in the room and he had some white cards with ink spilled all over them. He sed Charlie what do you see on this card. I was very skared even tho I had my rabbits foot in my pockit because when I was a kid I always faled tests in school and I spilled ink to.

I told him I saw a inkblot. He said yes and it made me feel good. I thot that was all but when I got up to go he stopped me. He said now sit down Charlie we are not thru yet. Then I dont remember so good but he wantid me to say what was in the ink. I dint see nuthing in the ink but he said there was picturs there



inkblot

To Sum Up

- Charlie wants to be smarter.
- Charlie takes an inkblot test.

other pepul saw some picturs. I couldnt see any picturs. I reely tryed to see. I held the card close up and then far away. Then I said if I had my glases I could see better I usally only ware my glases in the movies or TV but I said they are in the closet in the hall. I got them. Then I said let me see that card agen I bet Ill find it now.

30

I tryed hard but I still couldnt find the picturs I only saw the ink. I told him maybe I need new glases. He rote somthing down on a paper and I got skared of faling the test. I told him it was a very nice inkblot with littel points al around the eges. He looked very sad so that wasnt it. I said please let me try agen. Ill get it in a few minits becaus Im not so fast somtimes. Im a slow reeder too in Miss Kinnians class for slow adults but I'm trying very hard.

He gave me a chance with another card that had 2 kinds of ink spilled on it red and blue.

40

He was very nice and talked slow like Miss Kinnian does and he explained it to me that it was a raw shok.¹ He said pepul see things in the ink. I said show me where. He said think. I told him I think a inkblot but that wasnt rite eather. He said what does it remind you—pretend something. I closed my eyes for a long time to pretend. I told him I pretned a fowntan pen with ink leaking all over a table cloth. Then he got up and went out.

I dont think I passd the raw shok test.

progris report 3—martch 7

50

Dr Strauss and Dr Nemur say it dont matter about the inkblots. I told them I dint spill the ink on the cards and I



Literary Element

Irony Charlie cannot see any pictures in the inkblot tests even though he tries very hard. He tells the doctor that the pictures look like spilled ink. What is ironic about this?

1. When Charlie says **raw shok** he means the **Rorschach** (rôr' shäk) test. This is another name for the inkblot test.

To Sum Up

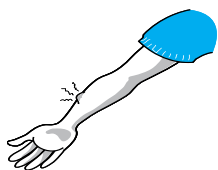
- Charlie cannot see the inkblots.
- He is worried he failed the tests.
- He says he is a slow learner.



Comprehension Check

Reread the boxed text.
Underline why Charlie is the
best student in the adult night
school.

temporary (tem' pə rer' ē) *adj.* not
forever; for a short time



To Sum Up

- Charlie goes to a special school to learn to read.
- Charlie does the experiment because he wants to be smarter.
- His teacher says the equipment will only make him smarter for a while.

coudnt see anything in the ink. They said that maybe they will still use me. I said Miss Kinnian never gave me tests like that one only spelling and reading. They said Miss Kinnian told that I was her bestist pupil in the adult nite scool becaus I tryed the hardist and I reely wantid to lern. They said how come you went to the adult nite scool all by yourself Charlie. How did you find it. I said I askd pepul and sumbody told me where I shud go to lern to read and spell good. They said why did you want to. I told them becaus all my life I wantid to be smart and not dumb. But its very hard to be smart. They said you know it will probly be tempirery. I said yes. Miss Kinnian told me. I dont care if it herts.

Later I had more crazy tests today. The nice lady who gave it me told me the name and I asked her how do you spellit so I can rite it in my progris riport. thematic apperception test.² I dont know the frist 2 words but I know what test means. You got to pass it or you get bad marks. This test lookd easy becaus I coud see the picturs. Only this time she dint want me to tell her the picturs. That mixd me up. I said the man yesterday said I shoud tell him what I saw in the ink she said that dont make no difrence. She said make up storys about the pepul in the picturs.

I told her how can you tell storys about pepul you never met. I said why shud I make up lies. I never tell lies any more becaus I always get caut.

She told me this test and the other one the raw-shok was for getting personalty. I laffed so hard. I said how can you get that thing from inkblots and fotos. She got sore and

2. A **Thematic Apperception** (thē mat' ik ap' ar sep' shan') **Test** asks people to look at a picture and make up a story about what they see.

put her pictures away. I don't care. It was silly. I guess I failed that test too.

Later some men in white coats took me to a different part of the hospital and gave me a game to play. It was like a race with a white mouse. They called the mouse Algernon. Algernon was in a box with a lot of twists and turns like all kinds of walls and they gave me a pencil and a paper with lines and lots of boxes. On one side it said start and on the other end it said finish. They said it was amazing³ and that Algernon and me had the same amazement to do. I didn't see how we could have the same amazement if Algernon had a box and I had a paper but I didn't say anything. Anyway there wasn't time because the race started.

90

One of the men had a watch he was trying to hide so I wouldn't see it so I tried not to look and that made me nervous.

Anyway that test made me feel worse than all the others because they did it over 10 times with different amazements and Algernon won every time. I didn't know that

100

3. Charlie says **amazed**, but he means "a maze." A maze is a puzzle with confusing paths.

REFLECT

Analyze Text Structure

In his March 7 progress report, Charlie describes many activities that take place. In your own words, tell the events that take place in a chronological order.



Talk about your answer with a partner.

To Sum Up

- Charlie plays a game with a mouse named Algernon.
- Algernon is in a maze. Charlie does the same maze on paper.
- Algernon finishes the maze first every time.

experiment (iks per' ə ment')
n. a trial or test to discover something



permanent (pur' mə nant) *adj.*
 lasts or stays forever



mice were so smart. Maybe thats because Algernon is a white mouse. Maybe white mice are smarter then other mice.

progris riport 4—Mar 8

Their going to use me! Im so exited I can hardly write. Dr Nemur and Dr Strauss had a argament about it first. Dr Nemur was in the office when Dr Strauss brot me in. Dr Nemur was worryed about using me but Dr Strauss told him Miss Kinnian rekemmended me the best from
 110 all the people who she was teaching. I like Miss Kinnian becaus shes a very smart teacher. And she said Charlie your going to have a second chance. If you volenteer for this experament you mite get smart. They dont know if it will be perminint but theirs a chance. Thats why I said ok even when I was scared because she said it was an operashun. She said dont be scared Charlie you done so much with so little I think you deserv it most of all.

So I got scaird when Dr Nemur and Dr Strauss argud about it. Dr Strauss said I had something that was very
 120 good. He said I had a good motor-vation.⁴ I never even knew I had that. I felt proud when he said that not every body with an eye-q⁵ of 68 had that thing. I dont know what it is or where I got it but he said Algernon had it too. Algernons motor-vation is the cheese they put in his box. But it cant be that because I didnt eat any cheese this week.

Then he told Dr Nemur something I dint understand so while they were talking I wrote down some of the words.

He said Dr Nemur I know Charlie is not what you had

To Sum Up

- The doctors choose Charlie for the experiment.
- Charlie is happy.

4. Charlie says **motor-vation**, but he means "motivation." When people have motivation to do something, they want to do it very much.

5. Charlie says **eye-q**, but he means "IQ." An IQ is the score a person gets on an intelligence test. These tests are supposed to measure how well someone can learn.

in mind as the first of your new brede of intelek** (coudnt get the word) superman. But most people of his low ment** are host** and uncoop** they are usualy dull apath** and hard to reach. He has a good natcher hes intristed and eager to please.

Dr Nemur said remember he will be the first human beeng ever to have his intelijence trippled by surgicle meens.

Dr Strauss said exakly. Look at how well hes lerned to read and write for his low mentel age its as grate an acheve** as you and I lerning einstines therey of **vity⁶ without help. That shows the intenss motorvation. Its comparat** a tremen** achev** I say we use Charlie.

I dint get all the words and they were talking to fast but it sounded like Dr Strauss was on my side and like the other one wasnt.

Then Dr Nemur nodded he said all right maybe your right. We will use Charlie. When he said that I got so exited I jumped up and shook his hand for being so good to me. I told him thank you doc you wont be sorry for giving me a second chance. And I mean it like I told him. After the operashun Im gonna try to be smart. Im gonna try awful hard.

progris ript 5—Mar 10

Im skared. Lots of people who work here and the nurses and the people who gave me the tests came to bring me candy and wish me luck. I hope I have luck. I got my rabits foot and my lucky penny and my horse shoe. Only a black cat crossed me when I was comming to the hospitil. Dr Strauss says dont be supersitis Charlie this is sience. Anyway Im keeping my rabits foot with me.

6. When Charlie says *einstines therey of **vity*, he is talking about Albert Einstein's theory of relativity.



Literary Element

Irony Charlie writes down the words the doctors say, but he does not understand them. What kind of irony is this? Why?

intelligence (in tel' ə jəns) *n.* the ability to learn and understand



To Sum Up

- The doctors say that the experiment may triple Charlie's intelligence.
- One doctor wants Charlie to be in the experieiment. The other doctor does not.



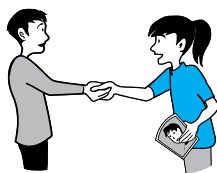
Comprehension Check

What does Charlie hope will happen after the operation?

Check one.

- ☐ He will be as smart as other people.
- ☐ Algernon will win the maze test again.
- ☐ He will stop going to school.

memory (mem' ə r ē) *n.* the ability to remember



To Sum Up

- Charlie wants to beat Algernon at the maze after the operation.
- Charlie has the operation.
- Charlie does not know how to be smarter.

160

I asked Dr Strauss if Ill beat⁷ Algernon in the race after the operashun and he said maybe. If the operashun works Ill show that mouse I can be as smart as he is. Maybe smarter. Then Ill be abel to read better and spell the words good and know lots of things and be like other people. I want to be smart like other people. If it works perminint they will make everybody smart all over the world.

They dint give me anything to eat this morning. I dont know what that eating has to do with getting smart. Im very hungry and Dr Nemur took away my box of candy.

170

That Dr Nemur is a grouch. Dr Strauss says I can have it back after the operashun. You cant eat befor a operashun . . .

Progress Report 6—Mar 15

The operashun dint hurt. He did it while I was sleeping. They took off the bandijis from my eyes and my head today so I can make a progress report. Dr Nemur who looked at some of my other ones says I spell progress wrong and he told me how to spell it and report too. I got to try and remember that.

180

I have a very bad memary for spelling. Dr Strauss says its ok to tell about all the things that happin to me but he says I shoud tell more about what I feel and what I think. When I told him I dont know how to think he said try. All the time when the bandijis were on my eyes I tried to think. Nothing happened. I dont know what to think about. Maybe if I ask him he will tell me how I can think now that Im suppose to get smart. What do smart people think about. Fancy things I suppose. I wish I knew some fancy things alredy.

7. If you always **beat** someone at a game or race, it means that you always win.

Progress Report 7—mar 19

Nothing is happining. I had lots of tests and different kinds of races with Algernon. I hate that mouse. He always beats me. Dr Strauss said I got to play those games. And he said some time I got to take those tests over again. Thse inkblots are stupid. And those pictures are stupid too. I like to draw a picture of a man and a woman but I wont make up lies about people.

190

I got a headache from trying to think so much. I thot Dr Strauss was my frend but he dont help me. He dont tell me what to think or when Ill get smart. Miss Kinnian dint come to see me. I think writing these progress reports are stupid too.

200

Progress Report 8—Mar 23

Im going back to work at the factory. They said it was better I shud go back to work but I cant tell anyone what the operashun was for and I have to come to the hospitil for

REFLECT

Analyze Text Structure

Why is Charlie frustrated? Tell the events in time order. Remember to use signal words like *first* and *next* in your answer.



Talk about your answer with a partner.

To Sum Up

- Charlie is unhappy with the tests.
- He is angry that Miss Kinnian does not visit him.

discouraged (dis kur' ijd) *adj.*
without hope or confidence



an hour evry night after work. They are gonna pay me money every month for lerning to be smart.

Im glad Im going back to work because I miss my job and all my frends and all the fun we have there.

210 Dr Strauss says I shud keep writing things down but I dont have to do it every day just when I think of something or something speshul happins. He says dont get discoridged because it takes time and it happins slow. He says it took a long time with Algernon before he got 3 times smarter than he was before. Thats why Algernon beats me all the time because he had that operashun too. That makes me feel better. I could probly do that amazed faster than a reglar mouse. Maybe some day Ill beat Algernon. Boy that would be something. So far Algernon looks like he mite be
220 smart permanent.

Mar 25 (I dont have to write progress report on top any more just when I hand it in once a week for Dr Nemur to read. I just have to put the date on. That saves time)

We had a lot of fun at the factery today. Joe Carp said hey look where Charlie had his operashun what did they do Charlie put some brains in. I was going to tell him but I remembered Dr Strauss said no. Then Frank Reilly said what did you do Charlie forget your key and open your door the hard way. That made me laff. Their really my
230 friends and they like me.

Sometimes somebody will say hey look at Joe or Frank or George he really pulled a Charlie Gordon. I dont know why they say that but they always laff. This morning Amos Borg who is the 4 man at Donnegans used my name when

To Sum Up

- Dr. Strauss tells Charlie not to be discouraged.
- Charlie is happy to go back to work at the factory.
- Charlie does not know that people make fun of him.

he shouted at Ernie the office boy. Ernie lost a packige. He said Ernie for godsake what are you trying to be a Charlie Gordon. I dont understand why he said that. I never lost any packiges.

Mar 28 Dr Strauss came to my room tonight to see why I dint come in like I was suppose to. I told him I dont like to race with Algernon any more. He said I dont have to for a while but I shud come in. He had a present for me only it wasnt a present but just for lend. I thot it was a little television but it wasnt. He said I got to turn it on when I go to sleep. I said your kidding why shud I turn it on when Im going to sleep. Who ever herd of a thing like that. But he said if I want to get smart I got to do what he says. I told him I dint think I was going to get smart and he put his hand on my sholder and said Charlie you dont know it yet but your getting smarter all the time. You wont notice for a while. I think he was just being nice to make me feel good because I dont look any smarter.

Oh yes I almost forgot. I asked him when I can go back to the class at Miss Kinnians school. He said I wont go their. He said that soon Miss Kinnian will come to the hospitil to start and teach me speshul. I was mad at her for not comming to see me when I got the operashun but I like her so maybe we will be frends again.

Mar 29 That crazy TV kept me up all night. How can I sleep with something yelling crazy things all night in my ears. And the nutty pictures. Wow. I dont know what it says when Im up so how am I going to know when Im sleeping.



Literary Element

Irony When Ernie loses a package at the factory, the other workers say something that Charlie does not understand. Underline what the workers say. Then explain why it is an example of situational irony.

240

250

260

To Sum Up

- The people at the factory say someone "pulled a Charlie Gordon." They mean someone made a mistake.
- Miss Kinnian will come to the hospital to teach Charlie.



Comprehension Check

Charlie asks Dr. Strauss why he will learn while he sleeps. What answer does Dr. Strauss give? Underline his answer.

To Sum Up

- Dr. Strauss gives Charlie a machine to help him learn while he sleeps.
- The machine gives Charlie strange dreams.

Dr Strauss says its ok. He says my brains are lerning when I sleep and that will help me when Miss Kinnian starts my lessons in the hospitl (only I found out it isnt a hospitl its a **labatory**). I think its all crazy. If you can get smart when your sleeping why do people go to school. That thing I dont think will work. I use to watch the late show and the late late show on TV all the time and it never
270 made me smart. *Maybe you have to sleep* while you watch it.

PROGRESS REPORT 9—April 3

Dr Strauss showed me how to keep the TV turned low so now I can sleep. I dont hear a thing. And I still dont understand what it says. A few times I play it over in the morning to find out what I lerned when I was sleeping and I dont think so. Miss Kinnian says Maybe its another langwidge or something. But most times it sounds american. It talks so fast faster then even Miss Gold who was my teacher in 6 grade and I remember she talked so
280 fast I couldnt understand her.

I told Dr Strauss what good is it to get smart in my sleep. I want to be smart when Im awake. He says its the same thing and I have two minds. Theres the **subconscious** and the **conscious** (thats how you spell it). And one dont tell the other one what its doing. They dont even talk to each other. Thats why I dream. And boy have I been having crazy dreams. Wow. Ever since that night TV. The late late late late late show.

I forgot to ask him if it was only me or if everybody had
290 those two minds.

(I just looked up the word in the dictionary Dr Strauss

Vocabulary

laboratory (lab' rə tōr' ē) *n.* a room or building where people do scientific tests

subconscious (sub kon' shəs) *n.* a part of the mind that keeps the thoughts, feelings and experiences that a person does not remember

conscious (kon' shəs) *n.* a part of the mind that keeps thoughts, feelings, and experiences that a person remembers

gave me. The word is *subconscious*. *adj. Of the nature of mental operations yet not present in consciousness; as, subconscious conflict of desires.*) There's more but I still don't know what it means. This isn't a very good dictionary for dumb people like me.

Anyway the headache is from the party. My friends from the factory Joe Carp and Frank Reilly invited me to go with them to Muggsy's Saloon for some drinks. I don't like to drink but they said we will have lots of fun. I had a good time.

Joe Carp said I should show the girls how I mop out the toilet in the factory and he got me a mop. I showed them and everyone laughed when I told that Mr. Donnegan said I was the best janitor he ever had because I like my job and do it good and never come late or miss a day except for my operation.

I said Miss Kinnian always said Charlie be proud of your job because you do it good.

Everybody laughed and we had a good time and they gave

300

310



Literary Element

Irony It is ironic when Charlie shows how he mops and everyone laughs at him. What does this tell you about the author's style?

REFLECT

Analyze Text Structure

How can you tell from the journal entry on April 3 that Charlie is smarter than he was before?



Talk about your answer with a partner. If you do not understand the question or are unsure about your answer, ask your partner for help. Answer any questions your partner asks.

To Sum Up

- Charlie goes out with people from the factory.
- Joe tells Charlie to show people how he cleans the factory. Everyone laughs.



Comprehension Check

Reread the boxed text for April. Underline what happens that makes Charlie excited.

To Sum Up

- Joe and Frank leave Charlie. A police officer brings Charlie home.
- Charlie beats Algernon in the maze test.

me lots of drinks and Joe said Charlie is a card when hes potted.⁸ I dont know what that means but everybody likes me and we have fun. I cant wait to be smart like my best frends Joe Carp and Frank Reilly.

I dont remember how the party was over but I think I went out to buy a newspaper and coffe for Joe and Frank and when I came back there was no one their. I looked for them all over till late. Then I dont remember so good but I think I got sleepy or sick. A nice cop brot me back home. Thats what my landlady Mrs Flynn says.

But I got a headache and a big lump on my head and black and blue all over. I think maybe I fell but Joe Carp says it was the cop they beat up drunks some times. I don't think so. Miss Kinnian says cops are to help people. Anyway I got a bad headache and Im sick and hurt all over. I dont think Ill drink anymore.

April 6 I beat Algernon! I dint even know I beat him until Burt the tester told me. Then the second time I lost because I got so exited I fell off the chair before I finished. But after that I beat him 8 more times. I must be getting smart to beat a smart mouse like Algernon. But I dont feel smarter.

I wanted to race Algernon some more but Burt said thats enough for one day. They let me hold him for a minit. Hes not so bad. Hes soft like a ball of cotton. He blinks and when he opens his eyes their black and pink on the eges.

I said can I feed him because I felt bad to beat him and I wanted to be nice and make frends. Burt said no Algernon

8. **Charlie is a card when he's potted** is slang. It means that Charlie is funny when he drinks alcohol.

is a very specshul mouse with an operashun like mine, and he was the first of all the animals to stay smart so long. He told me Algernon is so smart that every day he has to solve a test to get his food. Its a thing like a lock on a door that changes every time Algernon goes in to eat so he has to lern something new to get his food. That made me sad because if he couldnt lern he would be hungry.

I dont think its right to make you pass a test to eat. How would Dr Nemur like it to have to pass a test every time he wants to eat. I think Ill be frends with Algernon.

April 9 Tonight after work Miss Kinnian was at the laboratory. She looked like she was glad to see me but scared. I told her dont worry Miss Kinnian Im not smart yet and she laffed. She said I have confidence in you Charlie the way you struggled so hard to read and right better than all the others. At werst you will have it for a littel wile and your doing somthing for sience.

We are reading a very hard book. I never read such a hard book before. Its called Robinson Crusoe about a man who gets merooned on a dessert Iland. Hes smart and figers out all kinds of things so he can have a house and food and hes a good swimmer. Only I feel sorry because hes all alone and has no frends. But I think their must be somebody else on the iland because theres a picture with his funny umbrella looking at footprints. I hope he gets a frend and not be lonely.

April 10 Miss Kinnian teaches me to spell better. She says look at a word and close your eyes and say it over and



Comprehension Check

Reread the boxed text at the top of the page. Underline why Charlie is sad for Algernon after he beats him.

confidence (kon' fə dəns) *n.* trust in yourself or someone else



To Sum Up

- Charlie is sad that Algernon has to solve tests to get food.
- Miss Kinnian says she is proud of Charlie.

I'll show them all means "I'll prove to everyone that I can accomplish something big."



Literary Element

Irony Why does Miss Kinnian cry when she reads Charlie's journal?

To Sum Up

- Miss Kinnian learns that the people at the factory make fun of Charlie.
- She tells Charlie that not everyone is nice.
- She starts to teach him punctuation and how to spell long words.

over until you remember. I have lots of truble with through that you say threw and enough and tough that you dont say enew and tew. You got to say enuff and tuff. Thats how I
 370 use to write it before I started to get smart. Im confused but Miss Kinnian says theres no reason in spelling.

April 14 Finished Robinson Crusoe. I want to find out more about what happens to him but Miss Kinnian says thats all there is. Why

April 15 Miss Kinnian says Im lerning fast. She read some of the Progress Reports and she looked at me kind of funny. She says Im a fine person and **Ill show them all**. I asked her why. She said never mind but I shoudnt feel bad if I find out that everybody isnt nice like I think. She said
 380 for a person who god gave so little to you done more then a lot of people with brains they never even used. I said all my frends are smart people but there good. They like me and they never did anything that wasnt nice. Then she got something in her eye and she had to run out to the ladys room.

April 16 Today, I lerned, the comma, this is a comma (,) a period, with a tail, Miss Kinnian, says its importent, because, it makes writing, better, she said, sombeody, could lose, a lot of money, if a comma, isnt, in the, right place, I
 390 dont have, any money, and I dont see, how a comma, keeps you, from losing it,

But she says, everybody, uses commas, so Ill use, them too,

April 17 I used the comma wrong. Its punctuation. Miss Kinnian told me to look up long words in the dictionary to lern to spell them. I said whats the difference

if you can read it anyway. She said its part of your education so now on Ill look up all the words Im not sure how to spell. It takes a long time to write that way but I think Im remembering. I only have to look up once and after that I get it right. Anyway thats how come I got the word punctuation right. (Its that way in the dictionary). Miss Kinnian says a period is punctuation too, and there are lots of other marks to lern. I told her I thot all the periods had to have tails but she said no.

You got to mix them up, she showed? me"how. to mix! them(up,. and now; I can! mix up all kinds" of punctuation, in! my writing? There, are lots! of rules? to lern; but Im gettin'g them in my head.

One thing I? like about, Dear Miss Kinnian: (thats the way it goes in a business letter if I ever go into business) is she, always gives me' a reason" when—I ask. She's a gen'ius! I wish! I cou'd be smart"like, her;

(Punctuation, is; fun!)

400



Comprehension Check

Reread the boxed text. How does Charlie knows he's learning? Write the answer below.

410

REFLECT

Analyze Text Structure

The author uses journal entries to tell the events in chronological order. Why does he choose this text structure?



Talk about your answer with a partner.

To Sum Up

- Charlie gets better at spelling.
- Charlie does not understand punctuation.

Coming along means
“improving.”

With a partner, take turns using
this expression in a sentence.

To Sum Up

- Charlie finally learns punctuation.
- He rereads his progress report and sees his errors.
- Charlie and Algernon do not race anymore.

April 18 What a dope I am! I didn’t even understand what she was talking about. I read the grammar book last night and it explains the whole thing. Then I saw it was the same way as Miss Kinnian was trying to tell me, but I didn’t get it. I got up in the middle of the night, and the whole
420 thing straightened out in my mind.

Miss Kinnian said that the TV working in my sleep helped out. She said I reached a **plateau**. That’s like the flat top of a hill.

After I figured out how punctuation worked, I read over all my old Progress Reports from the beginning. Boy, did I have crazy spelling and punctuation! I told Miss Kinnian I ought to go over the pages and fix all the mistakes but she said, “No, Charlie, Dr. Nemur wants them just as they are. That’s why he let you keep them after they were photostated,⁹ to see your own progress. You’re
430 **coming along** fast, Charlie.”

That made me feel good. After the lesson I went down and played with Algernon. We don’t race any more.

April 20 I feel sick inside. Not sick like for a doctor, but inside my chest it feels empty like getting punched and a heartburn at the same time.

I wasn’t going to write about it, but I guess I got to, because it’s important. Today was the first time I ever stayed home from work.

440 Last night Joe Carp and Frank Reilly invited me to a party. There were lots of girls and some men from the factory. I remembered how sick I got last time I drank too much, so I told Joe I didn’t want anything to drink. He gave

Vocabulary

plateau (pla tō) *n.* a period of time when little happens or things stay the same

9. **Photostated** means photocopied.

me a plain Coke instead. It tasted funny, but I thought it was just a bad taste in my mouth.

We had a lot of fun for a while. Joe said I should dance with Ellen and she would teach me the steps. I fell a few times and I couldn't understand why because no one else was dancing besides Ellen and me. And all the time I was tripping because somebody's foot was always sticking out.

Then when I got up I saw the look on Joe's face and it gave me a funny feeling in my stomach. "He's a scream," one of the girls said. Everybody was laughing.

Frank said, "I ain't laughed so much since we sent him off for the newspaper that night at Muggsy's and ditched him."

"Look at him. His face is red."

"He's blushing. Charlie is blushing."

"Hey, Ellen, what'd you do to Charlie? I never saw him act like that before."

I didn't know what to do or where to turn. Everyone was looking at me and laughing and I felt naked. I wanted to hide myself. I ran out into the street and I threw up. Then I walked home. It's a funny thing I never knew that Joe and Frank and the others liked to have me around all the time to make fun of me.

Now I know what it means when they say "to pull a Charlie Gordon."

I'm ashamed.



Literary Element

450

Irony At the bar Charlie learns that the men are mean to him. Why is this situational irony?

460

ashamed (ə shāmd') *adj.* feeling embarrassed or guilty



To Sum Up

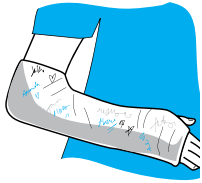
- Charlie goes to a party with Joe and Frank.
- Charlie learns that Joe and Frank make fun of him.
- Charlie is ashamed.

Flowers for Algernon

Vocabulary Check

A. Circle the correct vocabulary word.

1.



temporary subconscious

3.



memory discouraged

2.



permanent plateau

4.



confidence ashamed

B. Match the definition in Column B with the word in Column A.

Column A

5. **confidence** _____

6. **experiment** _____

7. **ashamed** _____

8. **memory** _____

Column B

a. feeling embarrassed or guilty

b. trust

c. ability to remember

d. test or trial

C. Fill in the blank with a vocabulary word from below.

conscious

laboratory

plateau

subconscious

9. Charlie reaches a _____ where he won't learn more information for a while.

10. Charlie goes to a _____ every day after work for tests.

11. Charlie's _____ learns while he sleeps.

12. Charlie's journals tell stories from his _____.

Flowers for Algernon

Comprehension Check

A. What happens in “Flowers for Algernon”? Use the diagram to tell the events in order.

Problem



Goal



Outcome

B. Think about the story. Then complete the paragraph.

Charlie Gordon wants to participate in an experiment because _____.
_____. The doctors choose Charlie to be in the experiment and Charlie keeps
a journal of _____. At first, Charlie does not understand
many of his experiences and a lot of things people say to him. The reader understands things
that Charlie does not. This is called _____.

C. Think about the story. Then write a short summary using the signal words provided.

The story begins when _____. The first
thing Charlie has to do is _____. After the doctors
choose Charlie, he _____. He gets upset after the
operation because _____. Finally, Charlie learns that
when _____
_____.

Flowers for Algernon

Write a Letter to Charlie

Imagine that you heard about Charlie's story through a friend. You want to write a letter to support Charlie. Tell him why you support him. Give him your advice.

Dear Charlie,

I heard about your story and wanted to write to you.
I think it's a good decision for you to go to school
because _____

Remember that good things happened because you
went to school. For example, _____

I also think you were brave to have the operation, I
know _____

My friend told me about the party you went to with
Joe Carp and Frank Reilly. I'm sorry they
_____. I think they were behaving

In the future, you should

Your new friend,

8.5 Understand, make inferences, and draw conclusions about the structure and elements of drama and provide evidence from text to support understanding.

from
*The Diary
of
Anne Frank*

Frances Goodrich and Albert Hackett

from
*The Diary
of
Anne Frank*

Connect to the Drama

Write about a time when someone helped you with a problem.
Include who the person was and what he or she did to help.

Literary Element Act and Scene

A play, or drama, is divided into parts called acts. An **act** is one part of the plot or theme of the play. An act can be divided into smaller parts called **scenes**. Scenes show action in one place or situation. Acts and scenes tell the audience when places change and time passes.

Reading Skill Analyze Plot

The events of a play or story are called the **plot**. A plot has many parts.

- The **exposition** introduces the setting, the characters, and the situation the plot begins with.
- The **rising action** follows the exposition. In the rising action the characters move, speak, and act to develop the story.
- Sometimes characters or forces struggle with each other during the rising action. This struggle is called **conflict**.
- The point of greatest interest or suspense is called the **climax**. It usually happens towards the end of the story or play.

To **analyze plot**, ask yourself these questions:

- Who are the characters? What does each character want?
- What is the conflict between the characters?
- How does the conflict affect the events?

Selection Vocabulary

Practice saying the words with a partner.

conspicuous (kən spik' ū əs) *adj.* easy to see

The girl with red hair was **conspicuous** in the group.

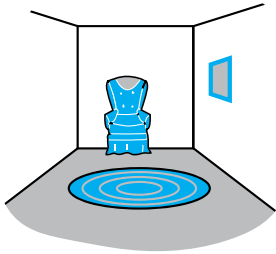
► Cognate (Spanish) **conspicuo(a)**

loathe (lōth) *v.* to dislike very much; hate

I **loathe** going to the dentist.

Content Vocabulary

sparsely (spärs' lē) *adv.* with many spaces in between
The **sparsely** decorated room only had a chair.



concealed (kən seld') *adj.* hidden
I could not find the **concealed** door to the attic.



brisk (brisk) *adj.* quick and full of energy
Glen loved to take **brisk** walks by the water.



tension (ten' shən) *n.* a feeling of worry
The scary movie filled me with **tension** and fear.
► Cognate (Spanish) **tensión**



arrest (ə rest') *v.* to capture someone for breaking a law
Police officers **arrest** people who hurt others.



longed (lôngd) *v.* wanted very much
Jessica **longed** for a new computer.



creaking (krēk' ing) *adj.* making a grinding or squeaking sound
The old wooden house had **creaking** doors.



protectors (prə tek' tərz) *n.* people or objects that keep other people or objects safe
Earmuffs are **protectors** for your ears when it is cold.



For more practice, see page 284.

from

The Diary of Anne Frank

Background Information

Anne Frank and her family were Jewish. They first moved to Amsterdam to escape the Nazis. The Nazis were a group of people who controlled Germany in the 1930s and 1940s.

sparsely (spärs' lē) *adv.* with many spaces in between



To Sum Up

- ▶ The play is set in Amsterdam, Holland.
- ▶ The play takes place in a small, hidden attic.

ACT ONE — SCENE 1 CHARACTERS

Mr. Frank

Miep

Mrs. Van Daan

Mr. Van Daan

Peter Van Daan

Mrs. Frank

Margot Frank

Anne Frank

Mr. Kraler

Mr. Dussel



carillon

[The scene remains the same throughout the play. It is the top floor of a warehouse and office building in Amsterdam, Holland. The sharply peaked roof of the building is outlined against a sea of other rooftops, stretching away into the distance. Nearby is the belfry¹ of a church tower, the Westertoren, whose carillon² rings out the hours. Occasionally faint sounds float up from below: the voices of children playing in the street, the tramp of marching feet, a boat whistle from the canal.

10

The three rooms of the top floor and a small attic space above are exposed to our view. The largest of the rooms is in the center, with two small rooms, slightly raised, on either side. On the right is a bathroom, out of sight. A narrow steep flight of stairs at the back leads up to the attic. The rooms are sparsely furnished with a few chairs, cots, a table or two. The windows are painted over, or covered with makeshift blackout curtains.³ In the main room there is a sink, a gas ring for cooking and a wood-burning stove for warmth.

20

The room on the left is hardly more than a closet. There is a skylight in the sloping ceiling. Directly under this room is a small steep stairwell, with steps leading down to a door. This is

1. A **belfry** is the bell tower of a church.

2. A **carillon** (kar' ə lon) is a set of bells sounded by machinery.

3. **Blackout curtains** covered windows so that enemy pilots could not see lights in towns to know where to drop bombs.

the only entrance from the building below. When the door is opened we see that it has been concealed on the outer side by a bookcase attached to it.

The curtain rises on an empty stage. It is late afternoon, November, 1945.

The rooms are dusty, the curtains in rags. Chairs and tables are overturned.

The door at the foot of the small stairwell swings open. MR. FRANK comes up the steps into view. He is a gentle, cultured European in his **middle years**. There is still a trace of a German accent in his speech. He stands looking slowly around, making a supreme effort at self-control. He is weak, ill. His clothes are threadbare.⁴

After a second he drops his rucksack on the couch and moves slowly about. He opens the door to one of the smaller rooms, and then abruptly closes it again, turning away. He goes to the window at the back, looking off at the Westertoren as its carillon strikes the hour of six, then he moves restlessly on.

From the street below we hear the sound of a barrel organ and children's voices at play. There is a many-colored scarf hanging from a nail. MR. FRANK takes it, putting it around his neck. As he starts back for his rucksack, **his eye is caught by something** lying on the floor. It is a woman's white glove. He holds it in his hand and suddenly all of his self-control is gone. He breaks down, crying.

We hear footsteps on the stairs. MIEP GIES⁵ comes up, looking for MR. FRANK. MIEP is a Dutch girl of about twenty-two. She wears a coat and hat, ready to go home. She is pregnant. Her attitude toward MR. FRANK. is protective, compassionate.]

4. **Threadbare** clothes are old and worn.

5. **Miep Gies** (mēp gēs)

concealed (kən sēld') *adj.* hidden



If someone is in **middle years**, that person is between 40 and 60 years old.



Literary Element

Act and Scene The curtains are worn and the rooms are dusty. What does this tell you about the location of this scene? Check the correct answer.

- ☐ Mr. Frank and Miep Gies are there to clean the rooms.
- ☐ A family lives in these rooms.
- ☐ No one has been in the rooms for a long time.

His eye is caught by something means "he sees something."

To Sum Up

- The play begins in November, 1945.
- Mr. Frank goes up to the attic.
- Mr. Frank cries.
- Miep Gies goes up to see him.

Breaking off means “suddenly being quiet.”

To Sum Up

- Mr. Frank has returned to the attic one last time.
- Mr Frank plans to leave Amsterdam.
- Miep Gies does not want him to leave his business.
- It is too painful for Mr. Frank to stay.

MIEP. Are you all right, Mr. Frank?

MR. FRANK. [*Quickly controlling himself.*] Yes, Miep, yes.

MIEP. Everyone in the office has gone home . . . It's after six.

[*Then pleading.*] Don't stay up here, Mr. Frank. What's the
60 use of torturing yourself like this?

MR. FRANK. I've come to say good-bye . . . I'm leaving here, Miep.

MIEP. What do you mean? Where are you going? Where?

MR. FRANK. I don't know yet. I haven't decided.

MIEP. Mr. Frank, you can't leave here! This is your home! Amsterdam is your home. Your business is here, waiting for you . . . You're needed here . . . Now that the war is over, there are things that . . .

MR. FRANK. I can't stay in Amsterdam, Miep. It has too many
70 memories for me. Everywhere there's something . . . the

house we lived in . . . the school . . . that street organ playing out there . . . I'm not the person you used to know, Miep. I'm a bitter old man. [**Breaking off.**] Forgive me. I shouldn't speak to you like this . . . after all that you did for us . . . the suffering . . .

MIEP. No. No. It wasn't suffering. You can't say we suffered. [*As she speaks, she straightens a chair which is overturned.*]

MR. FRANK. I know what you went through, you and Mr.

80 Kraler.⁶ I'll remember it as long as I live. [*He gives one last look around.*] Come, Miep.

[*He starts for the steps, then remembers his rucksack, going back to get it.*]

6. **Kraler** (krä' lər)

MIEP. [*Hurrying up to a cupboard.*] Mr. Frank, did you see? There are some of your papers here. [*She brings a bundle of papers to him.*] We found them in a heap of rubbish on the floor after . . . after you left.

MR. FRANK. Burn them.

[*He opens his rucksack to put the glove in it.*]

MIEP. But, Mr. Frank, there are letters, notes . . .

MR. FRANK. Burn them. All of them.

MIEP. Burn this?

[*She hands him a paperbound notebook.*]

MR. FRANK. [*Quietly.*] Anne's diary. [*He opens the diary and begins to read.*] "Monday, the sixth of July, nineteen forty-two." [*To MIEP.*] Nineteen forty-two. Is it possible, Miep? . . . Only three years ago. [*As he continues his reading, he sits down on the couch.*] "Dear Diary, since you and I are going to be great friends, I will start by telling you about myself. My name is Anne Frank. I am thirteen years old. I was born in Germany the twelfth of June, nineteen twenty-nine."

90

100



Comprehension Check

Underline the words that tell you when the diary was written.

REFLECT

Analyze Plot

What have you learned about the attic in the first scene? Write a few details about the attic that you think will be important later on in the play.



Talk about your answer with a partner.

To Sum Up

- Miep Gies gives Mr. Frank some old papers.
- Mr. Frank finds the diary of Anne, his daughter, in the papers.
- Mr. Frank starts to read the diary.

Came to power means “became the leader of the government.”



Literary Element

Act and Scene The scene begins to change as Anne’s voice reads aloud her diary. Why does the scene change when Anne’s voice begins to read?

To Sum Up

- Mr. Frank continues to read Anne’s diary. The scene starts to change.
- Anne’s voice tells about her life in Holland.
- She tells about how the Nazis came to Holland. The Frank family had to hide.

As my family is Jewish, we emigrated to Holland when Hitler **came to power**.⁷

[As MR. FRANK reads on, another voice joins his, as if coming from the air. It is ANNE’S VOICE.]

MR. FRANK AND ANNE. “My father started a business, importing spice and herbs. Things went well for us until nineteen forty. Then the war came, and the Dutch capitulation, followed by the arrival of the Germans.⁸ Then things got very bad for the Jews.”

110

[MR. FRANK’S VOICE dies out. ANNE’S VOICE continues alone. The lights dim slowly to darkness. The curtain falls on the scene.]

ANNE’S VOICE. You could not do this and you could not do that. They forced Father out of his business. We had to wear yellow stars.⁹ I had to turn in my bike. I couldn’t go to a Dutch school any more. I couldn’t go to the movies, or ride in an automobile, or even on a streetcar, and a million other things. But somehow we children still managed to have fun.

120

Yesterday Father told me we were going into hiding. Where, he wouldn’t say. At five o’clock this morning Mother woke me and told me to hurry and get dressed. I was to put on as many clothes as I could. It would look too suspicious if we walked along carrying suitcases. It wasn’t until we were on our way that I learned where we were going. Our hiding place was to be upstairs in the building where Father used to have his business. Three other people were coming in with us . . . the Van Daans and their son Peter . . . Father knew the Van Daans but we had never met them . . .

130

[During the last lines the curtain rises on the scene. The lights dim on. ANNE’S voice fades out.]

7. **Adolf Hitler** was the leader of the Nazis. He became the leader of Germany in 1933.

8. Germany attacked the Netherlands on May 10, 1940. The **Germans** won quickly and took over all of the Netherlands.

9. The six-pointed **Star of David** is a religious symbol of the Jewish people. The Nazis made Jews wear yellow Stars of David. They wanted to be able to easily see who was Jewish.

ACT ONE — SCENE 2

[It is early morning, July, 1942. The rooms are bare, as before, but they are now clean and orderly.]

MR. VAN DAAN, a tall, portly man in his late forties, is in the main room, **pacing up and down**, nervously smoking a cigarette. His clothes and overcoat are expensive and well cut.

MRS. VAN DAAN sits on the couch, clutching her possessions, a hatbox, bags, etc. She is a pretty woman in her early forties. She wears a fur coat over her other clothes.

PETER VAN DAAN is standing at the window of the room on the right, looking down at the street below. He is a shy, awkward boy of sixteen. He wears a cap, a raincoat, and long Dutch trousers, like “plus fours.”¹⁰ At his feet is a black case, a carrier for his cat. The yellow Star of David is **conspicuous** on all of their clothes.]

MR. VAN DAAN. [Rising, nervous, excited.] Something’s happened to them! I know it!

MR. VAN DAAN. Now, Kerli!

MRS. VAN DAAN. Mr. Frank said they’d be here at seven o’clock. He said . . .

MR. VAN DAAN. They have two miles to walk. You can’t expect . . .

MRS. VAN DAAN. They’ve been picked up. That’s what’s happened. They’ve been taken . . .

[MR. VAN DAAN. indicates that he hears someone coming.]

MR. VAN DAAN. You see?

[PETER takes up his carrier and his schoolbag, etc.,

Pacing up and down means “walking back and forth in the same area.”



Literary Element

Act and Scene How have the time and place changed in the play at the start of Scene 2? Underline the words that tell you where and when Scene 2 takes place.

Vocabulary

conspicuous (kən spik’ ū əs) *adj.* easy to see

10. **Dutch trousers** and **plus fours** are short pants that end above the ankle.

To Sum Up

- Scene 2 begins. Scene 2 takes place three years before Scene 1.
- The Van Daan family arrives at the attic. They are wearing many layers of clothing.
- Mrs. Van Daan is worried about Mr. Frank’s family.

brisk (brisk) *adj.* quick and with energy



Comprehension Check

Reread the boxed text. What do you know about Mr. Kraler? Check the correct answer.

- ☐ He is hiding with the Frank and Van Daan family.
- ☐ He is Jewish but does not have to wear the yellow star.
- ☐ He is Dutch and is helping the Frank and Van Daan families to hide.

To Sum Up

- The Frank family arrives at the attic.
- Mr. Frank says there are many Nazis on the street. That is why they are late.
- Mr. Frank introduces his family.

and goes into the main room as MR. FRANK comes up the stairwell from below. MR. FRANK looks much younger now. His movements are brisk, his manner confident. He wears an overcoat and carries his hat and a small cardboard box. He crosses to the VAN DAANS, shaking hands with each of them.]

170 **MR. FRANK.** Mrs. Van Daan, Mr. Van Daan, Peter. [Then, in explanation of their lateness.] There were too many of the Green Police¹¹ on the streets . . . we had to take the long way around.

[Up the steps come MARGOT FRANK, MRS. FRANK, MIEP (not pregnant now), and MR. KRALER. All of them carry bags, packages, and so forth. The Star of David is conspicuous on all of the FRANKS' clothing. MARGOT is eighteen, beautiful, quiet, shy. MRS. FRANK is a young mother, gently bred, reserved. She, like MR. FRANK, has a slight German accent. MR. KRALER is a Dutchman, dependable, kindly. As MR. KRALER and MIEP go upstage¹² to put down their parcels, MRS. FRANK turns back to call ANNE.]

180 **MRS. FRANK.** Anne?

[ANNE comes running up the stairs. She is thirteen, quick in her movements, interested in everything, mercurial¹³ in her emotions. She wears a cape, long wool socks and carries a schoolbag.]

MR. FRANK. [Introducing them.] My wife, Edith. Mr. and Mrs. Van Daan [MRS. FRANK hurries over, shaking hands with them.] . . . their son, Peter . . . my daughters, Margot and Anne.

190 [ANNE gives a polite little curtsy as she shakes MR. VAN DAAN'S HAND. Then she immediately starts off on a tour of

11. The **Green Police** were Nazi officers that patrolled the streets. They wore green uniforms.

12. **Upstage** means toward the back of the stage, away from the audience.

13. Anne is **mercurial** (mə kyoor' ē əl) because her feelings change quickly. The word mercurial comes from the word mercury. Mercury is a metal that changes shape easily.

investigation of her new home, going upstairs to the attic room. MIEP and MR. KRALER are putting the various things they have brought on the shelves.]

MR. KRALER. I'm sorry there is still so much confusion.

MR. FRANK. Please. Don't think of it. After all, we'll have plenty of leisure to arrange everything ourselves.

MIEP. [To MRS. FRANK.] We put the stores of food you sent in here. Your drugs are here . . . soap, linen here.

MRS. FRANK. Thank you, Miep.

MIEP. I made up the beds . . . the way Mr. Frank and Mr. Kraler said. [She starts out.] Forgive me. I have to hurry. I've got to go to the other side of town to get some ration books¹⁴ for you.

MRS. VAN DAAN. Ration books? If they see our names on ration books, they'll know we're here.

MR. KRALER. There isn't anything . . .

200

14. A **ration book** was a book of stamps. People were able to trade the stamps for food and supplies. Ration books were used during wars because supplies of goods were low.

REFLECT

Analyze Plot

How have the Nazis changed life for the Frank and Van Daan families? From what you know about the characters, compare their lives before and after the Nazis came.



Talk about your answer with a partner.

To Sum Up

- Miep Gies and Mr. Kraler have prepared the attic with supplies for the families.



Comprehension Check

Reread the boxed text.
Underline the text that tells
what illegal thing the Frank
family is doing.

Hiding out means “hiding and
waiting.”

To Sum Up

- Mr. Kraler tells Mrs. Frank that the ration books are good.
- The Westertoren bell rings. That means the workmen are coming.
- Mr. Kraler promises to check on the families every day.

MIEP. Don't worry. Your names won't be on them. [*As she hurries out.*] I'll be up later.

MR. FRANK. Thank you, Miep.

210 **MRS. FRANK.** [*To MR. KRALER.*] It's illegal, then, the ration books? We've never done anything illegal.

MR. FRANK. We won't be living here exactly according to regulations.

[*As MR. KRALER reassures MRS. FRANK, HE takes various small things, such as matches, soap, etc., from his pockets, handing them to her.*]

MR. KRALER. This isn't the black market, Mrs. Frank. This is what we call the white market¹⁵ . . . helping all of the hundreds and hundreds who are **hiding out** in Amsterdam.

220 [*The carillon is heard playing the quarter-hour before eight. MR. KRALER looks at his watch. ANNE stops at the window as she comes down the stairs.*]

ANNE. It's the Westertoren!

MR. KRALER. I must go. I must be out of here and downstairs in the office before the workmen get here. [*He starts for the stairs leading out.*] Miep or I, or both of us, will be up each day to bring you food and news and find out what your needs are. Tomorrow I'll get you a better bolt for the door at the foot of the stairs. It needs a bolt that you can throw

230 yourself and open only at our signal. [*To MR. FRANK.*] Oh . . . You'll tell them about the noise?

MR. FRANK. I'll tell them.

MR. KRALER. Good-bye then for the moment. I'll come up again, after the workmen leave.

MR. FRANK. Good-bye, Mr. Kraler.

15. The **white market** was a collection of items and goods people donated to help the Jews survive while hiding from the Nazis.

MRS. FRANK. *[Shaking his hand.]* How can we thank you?
[The others murmur their good-byes.]

MR. KRALER. I never thought I'd live to see the day when a man like Mr. Frank would have to go into hiding. When you think

[He breaks off, going out. MR. FRANK follows him down the steps, bolting the door after him. In the interval before he returns, PETER goes over to MARGOT, shaking hands with her. As MR. FRANK comes back up the steps, MRS. FRANK questions him anxiously.]

MRS. FRANK. What did he mean, about the noise?

MR. FRANK. First let us take off some of these clothes.

[They all start to take off garment after garment. On each of their coats, sweaters, blouses, suits, dresses, is another yellow Star of David. MR. and MRS. FRANK are underdressed quite simply. The others wear several things, sweaters, extra dresses, bathrobes, aprons, nightgowns, etc.]

MR. VAN DAAN. **It's a wonder** we weren't arrested, walking along the streets . . . Petronella with a fur coat in July . . . and that cat of Peter's crying all the way.

ANNE. *[As she is removing a pair of panties.]* A cat?

MRS. FRANK. *[Shocked.]* Anne, please!

ANNE. It's all right. I've got on three more.

[She pulls off two more. Finally, as they have all removed their surplus clothes, they look to MR. FRANK, waiting for him to speak.]

MR. FRANK. Now. About the noise. While the men are in the building below, we must have complete quiet. Every

It's a wonder means "I am very surprised."

To Sum Up

- Mr. Kraler leaves to meet the workmen in the office.
- Mr. Frank and his family take off the many layers of clothing they are wearing.
- Mr. Frank tells his family that they will not be able to make noise.



Literary Element

Act and Scene Underline the words that show how the outside world affects the scene in the attic.

tension (ten' shən) *n.* a feeling of worry or discomfort



To Sum Up

- Mr. Frank tells everyone in the attic to be quiet. Most of the day, there are men downstairs.
- Marching footsteps outside scare everyone in the attic. The footsteps pass.
- Mr. Frank tells everyone to go to their rooms.

sound can be heard down there, not only in the workrooms, but in the offices too. The men come at about eight-thirty, and leave at about five-thirty. So, to be perfectly safe, from eight in the morning until six in the evening we must move only when it is necessary, and then in stockinged feet. We must not speak above a whisper.

270 We must not run any water. We cannot use the sink, or even, forgive me, the w.c.¹⁶

The pipes go down through the workrooms. It would be heard. No trash . . . [MR. FRANK stops abruptly as he hears the sound of marching feet from the street below. Everyone is motionless, paralyzed with fear. MR. FRANK goes quietly into the room on the right to look down out of the window. ANNE runs after him, peering out with him. The tramping feet pass without stopping. The tension is relieved. MR. FRANK, followed by ANNE, returns to the main room and resumes his instructions to the group.]

280 . . . No trash must ever be thrown out which might reveal that someone is living up here . . . not even a potato paring. We must burn everything in the stove at night. This is the way we must live until it is over, if we are to survive.

[There is silence for a second.]

MRS. FRANK. Until it is over.

MR. FRANK. [Reassuringly.] After six we can move about . . . we can talk and laugh and have our supper and read and play games . . . just as we would at home. [He looks at his

290 watch.] And now I think it would be wise if we all went to our rooms, and were settled before eight o'clock. Mrs. Van Daan, you and your husband will be upstairs. I regret that there's no place up there for Peter. But he will be

16. The **w.c.** is the *water closet*. *Water closet* is another name for a restroom.

here, near us. This will be our common room, where we'll meet to talk and eat and read, like one family.

MR. VAN DAAN. And where do you and Mrs. Frank sleep?

MR. FRANK. This room is also our bedroom.

MRS. VAN DAAN. That isn't right. We'll sleep here and you take the room upstairs.

MR. VAN DAAN.. It's your place.

MR. FRANK. Please. I've thought this out for weeks. It's the best arrangement. The only arrangement.

MRS. VAN DAAN. [*To MR. FRANK.*] Never, never can we thank you. [*Then to MRS. FRANK.*] I don't know what would have happened to us, if it hadn't been for Mr. Frank.

MR. FRANK. You don't know how your husband helped me when I came to this country . . . knowing no one . . . not able to speak the language. I can never repay him for that.

[*Going to VAN DAAN.*] May I help you with your things?

300

REFLECT

Analyze Plot

How did Mr. Frank and Mr. Van Daan get along before the play began? How has their relationship affected the plot of the play? Explain.



Talk about your answer with a partner.

To Sum Up

- Mr. Frank's bedroom is the common room.
- The Van Daans have their own bedroom upstairs.
- Mr. Frank tells Mrs. Van Daan that her husband helped him long ago.

Straighten things means “make things neat and clean.”

For the time being means “for right now.”

With a partner, take turns using these expressions in a sentence.

To Sum Up

- Peter stays in the common room. His parents go upstairs.
- Anne’s mother and sister go to sleep.

310 **MR. VAN DAAN.** No. No. [*To MRS. VAN DAAN.*] Come along, *liefje*.¹⁷

MRS. VAN DAAN. You’ll be all right, Peter? You’re not afraid?

PETER. [*Embarrassed.*] Please, Mother.

[*They start up the stairs to the attic room above. MR. FRANK turns to MRS. FRANK.*]

MR. FRANK. You too must have some rest, Edith. You didn’t close your eyes last night. Nor you, Margot.

ANNE. I slept, Father. Wasn’t that funny? I knew it was the last night in my own bed, and yet I slept soundly.

320 **MR. FRANK.** I’m glad, Anne. Now you’ll be able to help me **straighten things** in here. [*To MRS. FRANK and MARGOT.*] Come with me . . . You and Margot rest in this room **for the time being**.

[*He picks up their clothes, starting for the room on the right.*]

MRS. FRANK. You’re sure . . . ? I could help . . . And Anne hasn’t had her milk . . .

MR. FRANK. I’ll give it to her. [*To ANNE and PETER.*] Anne, Peter . . . it’s best that you take off your shoes now, before you

330 forget.

[*He leads the way to the room, followed by MARGOT.*]

MRS. FRANK. You’re sure you’re not tired, Anne?

ANNE. I feel fine. I’m going to help Father.

MRS. FRANK. Peter, I’m glad you are to be with us.

PETER. Yes, Mrs. Frank.

[*MRS. FRANK goes to join MR. FRANK and MARGOT.*]

During the following scene MR. FRANK helps MARGOT and MRS. FRANK to hang up their clothes. Then he persuades

17. *Liefje* (lĕf’ yə) is Dutch for “darling.”

them both to lie down and rest. The VAN DAANS in their room above settle themselves. In the main room ANNE and PETER remove their shoes. PETER takes his cat out of the carrier.]

340

ANNE. What's your cat's name?

PETER. Mouschi.¹⁸

ANNE. Mouschi! Mouschi! Mouschi! [She picks up the cat, walking away with it. To PETER.] I love cats. I have one . . . a darling little cat. But they made me leave her behind. I left some food and a note for the neighbors to take care of her . . . I'm going to miss her terribly. What is yours? A him or a her?

PETER. He's a tom.¹⁹ He doesn't like strangers.

350

[He takes the cat from her, putting it back in its carrier.]

ANNE. [Unabashed.]²⁰ Then I'll have to stop being a stranger, won't I? Is he fixed?

PETER. [Startled.] Huh?

ANNE. Did you have him fixed?

PETER. No.

ANNE. Oh, you ought to have him fixed—to keep him from—you know, fighting. Where did you go to school?

PETER. "Jewish Secondary."

ANNE. But that's where Margot and I go! I never saw you around.

360

PETER. I used to see you . . . sometimes . . .

ANNE. You did?

PETER. . . . in the school yard. You were always in the middle of a bunch of kids.

[He takes a penknife from his pocket.]

Follow along as your teacher leads the class in reading aloud the dialogue between Anne and Peter.



Comprehension Check

Reread the boxed text at the bottom of the page. Underline what Anne and Peter have in common.

To Sum Up

- Peter and Anne talk about Peter's cat.
- Peter and Anne learn that they went to the same school.

18. **Mouschi** (mōōs' kē)

19. **He's a tom** means that Mouschi is a male cat.

20. **Unabashed** means "bold."

Lone wolf means “a person who likes to do things alone.”

arrest (ə rest') v. to capture someone for breaking a law



Have any dates means “have plans to see or meet someone.”

ANNE. Why didn't you ever come over?

PETER. I'm sort of a **lone wolf**.

[He starts to rip off his Star of David.]

370 **ANNE.** What are you doing?

PETER. Taking it off.

ANNE. But you can't do that. They'll arrest you if you go out without your star.

[He tosses his knife on the table.]

PETER. Who's going out?

ANNE. Why, of course! You're right! Of course we don't need them any more. *[She picks up his knife and starts to take her star off.]* I wonder what our friends will think when we don't show up today?

380 **PETER.** I didn't **have any dates** with anyone.

ANNE. Oh, I did. I had a date with Jopie to go and play ping-pong at her house. Do you know Jopie de Waal?

PETER. No.

ANNE. Jopie's my best friend. I wonder what she'll think when she telephones and there's no answer? . . . Probably she'll go over to the house . . . I wonder what she'll think . . . we left everything as if we'd suddenly been called away . . . breakfast dishes in the sink . . . beds not made . . .

390 *[As she pulls off her star, the cloth underneath shows clearly the color and form of the star.]* Look! It's still there! *[PETER goes over to the stove with his star.]* What're you going to do with yours?

PETER. Burn it.

ANNE. *[She starts to throw hers in, and cannot.]* It's funny, I can't throw mine away. I don't know why.

To Sum Up

- Peter cuts the Star of David from his clothes. He wants to burn the star.
- Anne cannot burn her star.

PETER. You can't throw . . . ? Something they branded you with . . . ? That they made you wear so they could spit on you?

ANNE. I know. I know. But after all, it is the Star of David, isn't it?

[In the bedroom, right, MARGOT and MRS. FRANK are lying down. MR. FRANK starts quietly out.]

PETER. Maybe it's different for a girl.

[MR. FRANK comes into the main room.]

MR. FRANK. Forgive me, Peter. Now let me see. We must find a bed for your cat. *[He goes to a cupboard.]* I'm glad you brought your cat. Anne was feeling so badly about hers. *[Getting a used small washtub.]* Here we are. Will it be comfortable in that?

PETER. *[Gathering up his things.]* Thanks.

MR. FRANK. *[Opening the door of the room on the left.]* And here is your room. But I warn you, Peter, you can't grow any more. Not an inch, or you'll have to sleep with your feet out of the skylight. Are you hungry?

400

410



Literary Element

Act and Scene What does Mr. Frank say about Peter's room? Underline the words he uses. Then write what Mr. Frank means by those words.

REFLECT

Act and Scene

Peter and Anne react differently to the Star of David. What do their feelings about the star say about them?



Talk about your answer with a partner.

To Sum Up

- Anne cannot burn her star because it is the Star of David. It is part of her religion.
- Mr. Frank finds a bed for Peter's cat.
- Mr. Frank tells Peter that his room is very small.



Comprehension Check

What does Anne pretend she is doing in the attic? Check one.

- ☐ staying away at an odd hotel
- ☐ helping people in a hospital
- ☐ talking with movie stars

To Sum Up

- Anne's father gives her a box with some of her things.
- Anne says she will pretend the attic is a boarding house.

PETER. No.

MR. FRANK. We have some bread and butter.

PETER. No, thank you.

MR. FRANK. You can have it for luncheon then. And tonight we will have a real supper . . . our first supper together.

420 **PETER.** Thanks. Thanks.

[He goes into his room. During the following scene he arranges his possessions in his new room.]

MR. FRANK. That's a nice boy, Peter.

ANNE. He's awfully shy, isn't he?

MR. FRANK. You'll like him, I know.

ANNE. I certainly hope so, since he's the only boy I'm likely to see for months and months.

[MR. FRANK sits down, taking off his shoes.]

MR. FRANK. Annele,²¹ there's a box there. Will you open it?

430 *[He indicates a carton on the couch. ANNE brings it to the center table. In the street below there is the sound of children playing.]*

ANNE. *[As she opens the carton.]* You know the way I'm going to think of it here? I'm going to think of it as a boarding house. A very peculiar summer boarding house,²² like the one that we—*[She breaks off as she pulls out some photographs.]* Father! My movie stars! I was wondering where they were! I was looking for them this morning . . . and Queen Wilhelmina!²³ How wonderful!

440 **MR. FRANK.** There's something more. Go on. Look further. *[He goes over to the sink, pouring a glass of milk from a thermos bottle.]*

21. **Annele** (än' ə lə) is Mr. Frank's nickname for Anne.

22. A **boarding house** is usually someone's house. The owner rents rooms out to people. The owner also gives food to people who pay rent.

23. **Queen Wilhelmina** was queen of the Netherlands. When the Germans invaded, she and her family went to England.

ANNE. [*Pulling out a pasteboard-bound book.*] A diary! [*She throws her arms around her father.*] I've never had a diary. And I've always longed for one. [*She looks around the room.*] Pencil, pencil, pencil, pencil. [*She starts down the stairs.*] I'm going down to the office to get a pencil.

MR. FRANK. Anne! No!

[*He goes after her, catching her by the arm and pulling her back.*]

ANNE. [*Startled.*] But there's no one in the building now.

MR. FRANK. It doesn't matter. I don't want you ever to go beyond that door.

ANNE. [*Sobered.*] Never . . . ? Not even at nighttime, when everyone is gone? Or on Sundays? Can't I go down to listen to the radio?

MR. FRANK. Never. I am sorry, Anneke. It isn't safe. No, you must never go beyond that door.

[*For the first time ANNE realizes what "going into hiding" means.*]

ANNE. I see.

MR. FRANK. It'll be hard, I know. But always remember this, Anneke.²⁴ There are no walls, there are no bolts, no locks that anyone can put on your mind.²⁵ Miep will bring us books. We will read history, poetry, mythology. [*He gives her the glass of milk.*] Here's your milk. [*With his arm about her, they go over to the couch, sitting down side by side.*] As a matter of fact, between us, Anne, being here has certain advantages for you. For instance, you remember the battle you had with your mother the other day on the

longed (lôngd) v. wanted very much



450



Literary Element

Act and Scene Anne receives the diary in this scene. This is the same diary that her father was reading in Scene 1. How does this scene help you understand Scene 1?

460

470

To Sum Up

- Mr. Frank gives Anne a diary.
- He warns her never to leave the attic.
- Mr. Frank tells Anne that there are some good things about living in the attic.

²⁴ **Anneke** is another nickname for Anne.

²⁵ **There are no walls, there are no bolts, no locks that anyone can put on your mind** means that Anne can read and learn from Miep's books. The life that she had does not have to end.

creaking (krēk' ing) *adj.* making a grinding or squeaking sound



To Sum Up

- Mr. Frank explains to Anne that she can still be happy. Anne feels better.
- Peter walks around and a floorboard creaks. Everyone is afraid to move.

subject of overshoes? You said you'd rather die than wear overshoes? But in the end you had to wear them? Well now, you see, for as long as we are here you will never have to wear overshoes! Isn't that good? And the coat that you inherited from Margot, you won't have to wear that any more. And the piano! You won't have to practice on the piano. I tell you, this is going to be a fine life for you!

[ANNE'S panic is gone. PETER appears in the doorway of his room, with a saucer in his hand. He is carrying his cat.]

470 **PETER.** I . . . I . . . I thought I'd better get some water for Mouschi before . . .

MR. FRANK. Of course.

[As he starts toward the sink the carillon begins to chime the hour of eight. He tiptoes to the window at the back and looks down at the street below. He turns to PETER, indicating in pantomime²⁶ that it is too late.]

480 PETER starts back for his room. He steps on a creaking board. The three of them are frozen for a minute in fear. As PETER starts away again, anne tiptoes over to him and pours some of the milk from her glass into the saucer for the cat. PETER squats on the floor, putting the milk before the cat. MR. FRANK gives ANNE his fountain pen, and then goes into the room at the right. For a second ANNE watches the cat, then she goes over to the center table, and opens her diary.

In the room at the right, MRS. FRANK has sat up quickly at the sound of the carillon. MR. FRANK comes in and sits down beside her on the settee, his arm comfortingly around her.

26. **Pantomime** is trying to communicate with movements of the body only. Pantomime does not use talking.

Upstairs, in the attic room, MR. and MRS. VAN DAAN have hung their clothes in the closet and are now seated on the iron bed. MRS. VAN DAAN leans back exhausted. MR. VAN DAAN fans her with a newspaper. ANNE starts to write

in her diary. The lights dim out, the curtain falls. In the darkness ANNE'S VOICE comes to us again, faintly at first, and then with growing strength.]

ANNE'S voice. I expect I should be describing what it feels like to go into hiding. But I really don't know yet myself. I only know it's funny never to be able to go outdoors . . . never to breathe fresh air . . . never to run and shout and jump. It's the silence in the nights that frightens me most. Every time I hear a creak in the house, or a step on the street outside, I'm sure they're coming for us. The days aren't so bad. At least we know that Miep and Mr. Kraler are down there below us in the office. Our protectors, we call them. I asked Father what would happen to them if the Nazis found out they were hiding us. Pim²⁷ said that they would suffer the same fate that we would . . . Imagine!

27. **Pim** is Anne's nickname for her father.

REFLECT

Analyze Plot

Reread the boxed text. What part of the plot is Anne's voice on the dark stage? What is her voice doing for the plot?



Talk about your answer with a partner.

protectors (prə tek' tərz) *n.*
people or objects that keep
other people or objects safe



To Sum Up

- Anne begins writing in her diary.
- She does not know if or when the Nazis will come into the attic.
- Anne is glad Mr. Kraler and Miep visit every day with supplies.



Literary Element

Act and Scene Why does Scene 2 end with a dark stage and Anne's voice reading from her dairy?

To Sum Up

- Anne is surprised that Mr. Kraler and Miep can be cheerful when they visit.
- She feels as if her mother treats her like a baby.
- Anne's voice fades out as the next scene begins.

510

They know this, and yet when they come up here, they're always cheerful and gay as if there were nothing in the world to bother them . . . Friday, the twenty-first of August, nineteen forty-two. Today I'm going to tell you our general news. Mother is unbearable. She insists on treating me like a baby, which I **loathe**. Otherwise things are going better. The weather is . . .

[As ANNE VOICE is fading out,²⁸ the curtain rises on the scene.]

Vocabulary

loathe (lōth) *v.* to dislike very much; hate

28. A sound that is **fading out** is getting harder and harder to hear

from
The Diary of Anne Frank

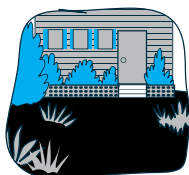
Vocabulary Check

A. Circle the vocabulary word that matches the art.

1. sparsely

longed

tension



3. creaking

tension

protectors



2. longed

brisk

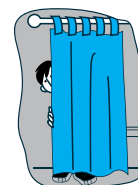
arrest



4. sparsely

longed

concealed



B. Complete each sentence with a vocabulary word.

arrest

brisk

creaking

5. Our _____ floor always makes noise when someone walks on it.

6. The man was surprised when he stepped outside into the _____ air.

7. The police will _____ the person who committed the crime.

C. Think about *The Diary of Anne Frank*, Act One, Scenes 1–2.

Write *true* or *false* next to each statement.

8. _____ The Franks **loathe** the Van Daan family.

9. _____ The Nazis made the Jews wear Stars of David to be **conspicuous** on the street.

10. _____ Jews all over Amsterdam needed **protectors** to keep them hidden.

from
*The Diary
of
Anne Frank*

Comprehension Check

A. What happens in scenes 1 and 2 of the *Diary of Anne Frank*?

Complete the sentences to tell the events in order.

1. Mr. Frank wants to leave _____.
2. He finds _____ in the attic.
3. The audience hears _____ as Mr. Frank reads the diary.
_____ and _____ are the two families hiding.

B. Think about what you have read. Then complete the sentences.

4. All the scenes of the play take place in the city of _____ in the _____.
5. The first scene happens _____ the second scene. You know this because Mr. Frank finds _____ before _____.
6. Scene 2 begins with _____ and _____.

C. Think about what you have read. Then answer the questions in complete sentences.

7. Why does Mrs. Van Daan worry the Frank family was captured by the Nazis?

8. Why are Mr. Kraler and Miep Gies in danger?

9. What are hints that Anne and Peter will be friends?



TX

TEKS

8.10.C Make subtle inferences and draw complex conclusions about the ideas in text and their organizational patterns.

TIME Standing Tall

by Michael Dolan

TIME Standing Tall

Connect to the Article

A *skyscraper* is a building that is so tall that it seems to touch, or scrape, the sky. You can find skyscrapers in many cities. Today, many builders are looking for ways to make skyscrapers safer and stronger.

There are many famous skyscrapers around the world. Think of skyscrapers you have seen or heard of. List them in the left column. Write where they are located in the right column.

Skyscraper	Where It Is

Reading Strategy Preview the Article

When you preview an article, you look at it before reading to get an idea of what it will be about. To preview, look at

- > the title and any subheadings.
- > the images, such as photos and captions.

Reading Skill Analyze Text Features

When you **analyze text features**, you think about headings, images, and captions to help you understand the text better. While you read, ask yourself

- > what do the headings, images, and captions tell me?
- > why did the writer include the text features?
- > how do they help me understand the text?

Content Vocabulary

architects (är' kə tekts) *n. pl.* people who design buildings
*The **architects** designed a beautiful library for the city.*

► Cognate (Spanish)
arquitectos



concrete (kon' krēt) *n.* a strong material you use to build things
*The **concrete** house did not fall down during the fire.*

► Cognate (Spanish)
concreto



target (tär' git) *n.* something you aim at
*I am the **target** for my sister and her water gun.*



resist (ri zist') *v.* to remain strong against some force
*She will cover the windows, so they can **resist** the hurricane winds.*

► Cognate (Spanish)
resistir



increases (in krēs' es) *v.* becomes larger or greater
*More air **increases** the size of the balloon.*

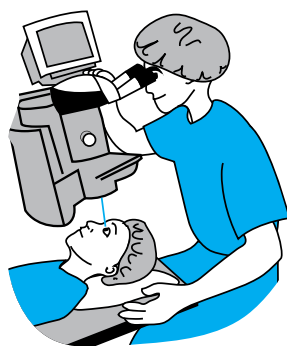


strength (strengkh) *n.* power
*Djalilou lifts weights to increase his **strength**.*



laser (lā' zər) *n.* a device that uses a strong, narrow beam of light
*The eye surgeon uses a **laser** in operations.*

► Cognate (Spanish) **láser**



evacuation (i vak' ū ā' shən) *n.* the act of leaving, usually in an emergency
*When the fire alarm goes off, we start the **evacuation** of the building.*

► Cognate (Spanish)
evacuación



TIME Standing Tall

architects (är' kə tekts) *n. pl.*
people who design buildings



concrete (kon' krēt) *n.* a strong
material you use to build things



target (tär' git) *n.* something you
aim at



To Sum Up

- People have enjoyed building tall buildings for many years.
- On September 11, 2001, planes crashed into the two towers at the World Trade Center.
- Architects and engineers are trying to make skyscrapers safer.

Architects and engineers are working with new designs and materials that can make future skyscrapers sturdier and safer.

The idea of building a tower to touch the sky goes back thousands of years. And during the past century, concrete, steel, and other materials have made it possible for architects and engineers to design and build structures that stand a quarter-mile high. These buildings are a tribute¹ to humankind's need to both test a structure's limits and solve problems such as overcrowding in cities.

10 But after September 11, 2001, skyscrapers are being seen in a whole new way. Terrorists hijacked² and crashed two planes into New York City's tallest buildings, causing the twin towers of the World Trade Center to collapse.³ Skyscrapers around the world suddenly gained a new label: target.

That new label has inspired builders to work on a new goal—creating the safest tall building in the world. The smartest minds in architecture and structural engineering are working together to figure out how to construct a building that could survive threats of terrorism⁴ and natural disasters.

1. Here, **tribute** means "positive evidence" or "testimony."

2. When a plane is **hijacked**, someone takes control of it by force.

3. **Collapse** means "to fall apart."

4. **Terrorism** is a violent way that some groups fight for what they want. These groups feel it is no use to work through governments or official armies. The targets of terrorism are often civilians.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

Follow along as your teacher leads the class in reading aloud the first two paragraphs on this page.

resist (ri zist') *v.* to remain strong against some force



increases (in krēs' es) *v.* becomes larger or greater



strength (strengkth) *n.* power



To Sum Up

- Concrete makes skyscrapers stronger.
- There are new kinds of concrete that can resist explosions and great heat.
- These new materials will help protect skyscrapers against fire.

The Right Stuff

20 One material that could help architects and engineers is concrete. New types of concrete are being developed to help resist the force of bomb blasts and the 2,000°F temperatures of jet fuel fires. For example, one new type of concrete contains pieces of recycled stainless steel. The stainless steel increases the concrete's strength and its ability to stand up to a bomb blast or similar forces.

A skyscraper made with steel-supported concrete wouldn't shatter as much when attacked. Instead its concrete would cling together in larger chunks, making it 30 less likely to collapse. Steel-mesh concrete was originally used as a way to keep tall buildings safe in parts of the world where earthquakes occur frequently. Now engineers are thinking of using this same material in all skyscrapers to protect against the force of airplane crashes and the fires they cause.

In addition to fire protection, various forms of concrete could make a skyscraper stronger and more stable.⁵ Whereas the World Trade Center towers got most of their support from steel columns around the outside of 40 the buildings, many engineers now think every future skyscraper should have a concrete core that runs down the center of the building.

Just as your spine supports much of your body, a concrete core would serve as a building's spine and support its weight. It would also serve as a safety zone. Designers could place emergency escape routes and fireproof elevators and stairwells in the concrete core. These features could help more people escape if a disaster were to occur.

Builders are working hard to find answers to other 50 questions that could make skyscrapers safer. Could a

5. If something is **stable**, you cannot shake or move it.

Note Taking

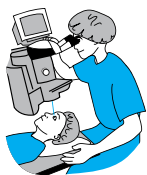
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_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words, what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

laser (lā' zər) *n.* a device that uses a strong, narrow beam of light



evacuation (i vak' ū ā' shən) *n.* the act of leaving, usually in an emergency



Comprehension Check

Check the objects that architects are working to include in buildings in the future. Check all that apply.

- ☐ laser machines
- ☐ parking garages
- ☐ evacuation systems

To Sum Up

- There are many possibilities for making skyscrapers safer.
- Architects and engineers will continue to think of new ways to make skyscrapers safer.

building's emergency staff use sensitive laser machines to find harmful chemical materials before they even reach the building? Is it possible to create a fireproof evacuation system⁶ that could help people on the top floors find safety when the middle of the building is in flames?

There's still a lot of work to be done, but the answers to these questions and many others may be coming soon to a skyscraper near you.

6. An **evacuation system** is a way to get people out of a building when there is an emergency.

REFLECT

Analyze Text Features

When you previewed the article, what did you think it would be about? Were you correct? How did thinking about the text features help you understand what the article is about?



Talk about your answer with a partner.

Note Taking

Reread the text on the left. Then record your answers to the items below.

1. The most interesting word on this page is _____
because _____ .
2. One word that I didn't know on this page is _____ .
It means _____ .
3. One thing I read on this page that I already knew is _____
_____ .
4. One thing I learned on this page that I didn't know is _____
_____ .
5. Recap, or write in your own words what you learned by reading this page.

6. Summarize below what you've recorded.

Most Interesting Word	New Word	One Thing I Already Knew	One Thing I Learned

TIME Standing Tall

Comprehension Check

A. Complete the following sentences.

1. Architects and engineers are working with new _____
_____.
2. Builders have the goal of making the safest _____
_____.
3. Builders are working on a building that could survive _____
_____.

B. When you previewed the article, what did you think it would be about?

What did you learn when you analyzed the text features?

Text Features I Looked at	What I learned from It

C. Think about what you learned from previewing, from the text features, and from reading the article. Summarize why architects are trying to make safer skyscrapers. Retell only the most important ideas.



RC-8.F Make intertextual links among and across texts, including other media, and provide textual evidence.

Mother to Son



by Langston Hughes

and

SPEECH TO THE YOUNG:



Speech to the Progress-Toward

by Gwendolyn Brooks



and



Connect to the Poems

Think about the things you learn from your family. Choose one piece of advice from a member of your family. How does this advice help you? Write about it on the lines below.

Literary Element Speaker

A **speaker** is the person who talks in a poem. The speaker may not tell you information about himself or herself directly.

You can learn about the speaker's life, thoughts, and feelings in a poem when you think about

- diction, or choice of words.
- tone, or feeling.
- structure, or how the poem is organized.

The type of speaker a poet uses can change the mood, and even the meaning, of a poem. As you read, ask yourself how the poet's choice of speaker affects the poem.

Reading Strategy Compare and Contrast

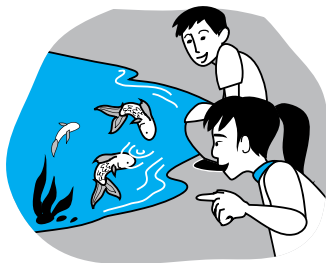
When you compare and contrast poems, you think about how they are similar and how they are different. As you read "Mother to Son" and "Speech to the Young: Speech to the Progress-Toward" compare and contrast the speakers of the poems. Look for information about the speakers, lives and ideas to help you.

Content Vocabulary

crystal (krist' əl) *adj.* clear like glass

*We see fish through the **crystal** clear water.*

➤ Cognate (Spanish)
cristal



tacks (taks) *n. pl.* thin, very short nails

*I need four **tacks** to hang the picture.*



splinters (splin' tərz) *n.*

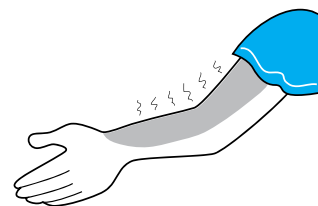
pl. small, sharp, needle-shaped pieces of wood

*The wood left **splinters** in my thumb.*



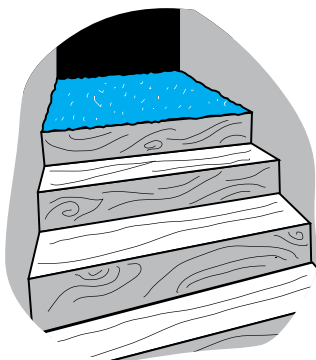
bare (bār) *adj.* without any covering

*She got a sunburn on her **bare** arms.*



landings (lan' dɪŋz) *n. pl.* the flat parts of a staircase between a group of steps

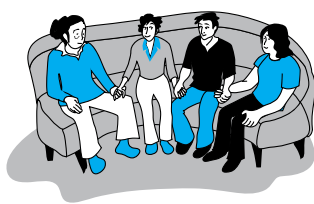
*The **landings** on the staircase have carpet, but the steps do not.*



harmony (här' mə nē) *n.* an agreement of emotions or ideas

*The happy family has **harmony** when they are together.*

➤ Cognate (Spanish)
armonía



battles (bat' əlz) *n.* fights or struggles

*The soldiers fight in many **battles**.*

➤ Cognate (Spanish)
batallas



along (ə lɒŋ') *adv.*

*We moved **along** the river in the boat.*



Mother to Son



Comprehension Check

Reread lines 11–16. Underline what the speaker wants her son to do when life is difficult.



Comparing Literature

What does the speaker say life is like? Check one.

- ☐ walking through woods at night
- ☐ climbing stairs
- ☐ building a house

To Sum Up

- The speaker is a mother who talks to her son.
- She compares life to a staircase.
- She says you have to climb.

Well, son, I'll tell you:

Life for me ain't been no crystal stair.

It's had tacks in it,

And splinters,

And boards torn up,

And places with no carpet on the floor—

Bare.

But all the time

I've been a-climbin' on,

And reachin' landin's,

And turnin' corners,

And sometimes goin' in the dark

Where there ain't been no light.

So, boy, don't you turn back.

Don't you set down on the steps

'Cause you finds it kinder hard.

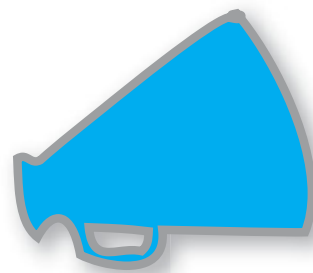
Don't you fall now—

For I've still goin', honey,

I've still climbin',

And life for me ain't been no crystal stair.

SPEECH TO THE YOUNG:



Speech to the Progress-Toward

Say to them,
say to the **down-keepers**,
the sun-slappers,
the self-soilers,
the harmony-hushers,
“Even if you are not ready for day
it cannot always be night.”
You will be right.
For that is the hard home-run.

Live not for battles won.
Live not for the-end-of-the-song.
Live in the along.

REFLECT

Compare and Contrast

Think about the diction, tone, and structure of the two poems. How are the speakers in the two poems alike? How are they different?



Talk about your answer with a partner.

A **down-keeper** is someone or something that keeps a person from accomplishing a goal.

5



Comparing Literature

10

The speaker of the poem has a very positive attitude. How does this effect the mood of the poem? Explain.

To Sum Up

- The speaker wants people to fight against people who are negative.
- The speaker wants young people to be positive.
- The speaker wants the reader to live for each day.

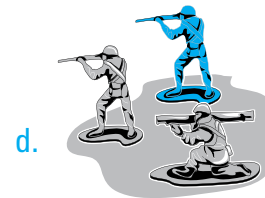
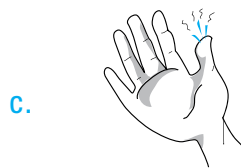
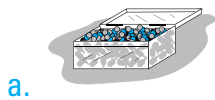


and



Vocabulary Check

A/B. Match each vocabulary word to its picture.



1. ___ **crystal**

2. ___ **battles**

3. ___ **tacks**

4. ___ **splinters**

C. Circle the letter of the word or words that mean the same as each boldfaced word.

5. In "Mother to Son," the speaker says that the floor was **bare**.

a. dark

b. uncovered

c. rough

6. In "Speech to the Young: Speech to the Progress-Toward" the speaker believes in **harmony**.

a. struggles

b. the sun

c. agreement

Comprehension Check

A/B. Complete the sentences.

The speaker of the poem in "Mother to Son" compares life to _____

because _____ .

The speaker of the poem in "Speech to the Young: Speech to the Progress-Toward" says that

it cannot always be _____. This means that _____

_____ .



Raymond's Run

Vocabulary Practice

A. Match each vocabulary word to the correct picture.

1. **glance**

2. **hollering**

3. **crouch**

4. **clumsy**



B. Write the letter of the correct meaning next to each vocabulary word.

5. ____ **congratulate**

a. appreciative

6. ____ **trot**

b. sounding shrill or high

7. ____ **squeaky**

c. show joy when someone does well

8. ____ **grateful**

d. walk fast

C. Write an example sentence for each vocabulary word below.

9. Give an example of something that is **liable** to happen every day.

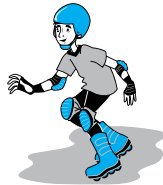
10. Give an example of something that could produce **static**.

11. Give an example of a **sidekick**.

12. Give an example of the **reputation** of a store or a restaurant in your neighborhood.

Vocabulary Practice

A. Label the picture with a word from the word bank.

commotion**descendants****embrace****protection**

1. _____ 2. _____ 3. _____ 4. _____

B. Match the word to its antonym.

- | | |
|---------------------------|------------|
| 5. ____ authentic | a. energy |
| 6. ____ fatigue | b. plain |
| 7. ____ glamorous | c. proudly |
| 8. ____ sheepishly | d. fake |

C. Complete the following paragraph using the correct word from the word bank.

burden**excuses****sacred****stately**

The _____ queen entered the room wearing her finest gown. The people were celebrating a _____ holiday. The queen did not think her job was a problem or _____ because she enjoyed making important decisions. She never made any _____ for her actions. She always did what she thought was best for her people.



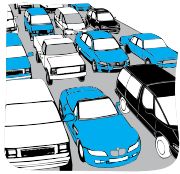
Vocabulary Practice

A. Match the words to the correct pictures.

1. **captured**

2. **crowded**

3. **whispers**



B. Write the vocabulary word that has the same meaning as the underlined word or words.

labored

scorned

trembled

4. _____ The cats were treated with dislike by the dog lovers.
5. _____ The farmers worked hard for hours to pick all the apples.
6. _____ Diego shook from the cold when he forgot to wear a sweater.

C. Answer each question.

7. Give an example of something that is **ancient**.

8. Give an example of a person moving **clumsily**.

9. Give an example of a place that is **crowded**.



Role-Play a Conversation

Imagine that you are one of the children of the people who could not fly. What conversation might you have with Toby? Complete the sentences below. Then read the conversation aloud with a partner.

YOU: How old are you?

TOBY: I am _____

_____.

YOU: Where were you born?

TOBY: I was born in _____

_____.

YOU: How did you learn how to fly?

TOBY: I learned from _____

_____.

YOU: Why didn't you take the slaves who could not fly with you?

TOBY: I did _____

_____.

YOU: Why did you laugh at the Master when he tried to kill you?

TOBY: I knew _____

_____.

YOU: What does it feel like to fly?

TOBY: It feels _____

_____.



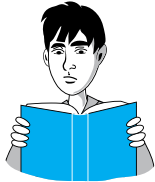
Vocabulary Practice

A. Write the word that best fits with each picture.

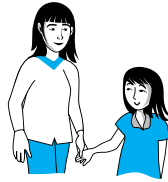
accompanied

concentrate

consent



1. _____



2. _____



3. _____

B. Find each vocabulary word on page 59. Reread the example sentences. Then check the box next to the best example using the vocabulary word.

4. ☐ Mark **assumed** the dirty pan by washing it in the sink.
☐ Olga **assumed** the library was closed because of the holiday.
5. ☐ My parents must **consent** before we can hold a party at my house.
☐ Fernando cannot **consent** because she woke up late.
6. ☐ Tran **criticized** the chocolate cake to make it cook faster.
☐ A judge **criticized** many of the paintings in the art show.

C. Find the vocabulary words on page 59. Reread the example sentences. Then complete the sentences below using what you know about the vocabulary words.

7. If someone treats you with **ridicule**, you might feel _____.
8. **Inspiration** for an art project can come from _____.
9. The audience at the circus showed the most **enthusiasm** for _____.



Write a Persuasive Letter

Pretend that you are either Tom Sawyer or José. Write a letter to convince the other boy why your view of work is the right one. Complete the sentences below. Then use those sentences in your letter.

The character I am pretending to be is _____.

I believe that hard work is _____.

The character I am writing to is _____.

I think I am right because _____.

Dear _____,

Your friend,

I KNOW WHY THE
Caged Bird Sings

Vocabulary Practice

A. Write the correct word under each picture.

chat

provisions

recite

shame



1. _____ 2. _____ 3. _____ 4. _____

B. Match each vocabulary word with its meaning.

___ 5. **competently**

a. to put into

___ 6. **intimate**

b. rules for deciding if something is good

___ 7. **compliments**

c. skillfully

___ 8. **infuse**

d. private

___ 9. **standards**

e. words of approval

C. Circle the word or phrase that means the same as the boldfaced word. Use a dictionary if you don't know the meaning of a word.

10. During the flood, the water was **cascading** over the wall.

- a. flowing b. lifting c. spinning

11. Volunteer reading organizations work against **illiteracy**.

- a. not being able to see b. not knowing how to read or write c. not liking to cook

12. The **aristocrat** visited the king in his castle.

- a. person related to royalty b. person who writes laws c. person of great height

13. The teacher is **intolerant** of anyone who is late to class.

- a. understanding b. not worried about c. unwilling to accept

14. My neighbor knocks **persistently** until I open the door.

- a. once or twice b. over and over c. with much force

Write a Thank-You Letter

Imagine that you are Marguerite. Write a thank-you note to Mrs. Flowers. Tell her how much her friendship means to you. Then read the thank-you note aloud to a partner.

Dear _____ ,

Thank you for inviting me to have _____ and _____ with you. The lemonade was _____ and refreshing on such a hot day. I was _____ when Momma showed you the inside of my dress. I wanted to _____. But you were so nice.

I was surprised that you talked with my teachers about me. I don't like to speak in class because _____. But after I listened to you read, I felt _____. Your voice is _____.

The next time I visit, I will be happy to _____. You _____, so I wanted to say thank you.

Your friend,

Marguerite

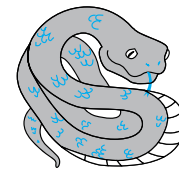
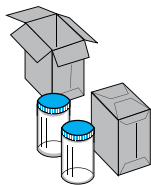
*Huge, Freed, Pet Pythons
Invade Florida Everglades*



Vocabulary Practice

A. Match the words from the word bank to the correct image.

containers	enormous	python	tourists
------------	----------	--------	----------



1. _____ 2. _____ 3. _____ 4. _____

B. Write T if the statement is true. Write F if it is false.

- ___ 5. An empty room **teems** with people.
- ___ 6. Something that is **exotic** comes from a different country than the one it is in.
- ___ 7. You are **stunned** by something if you are used to seeing it.
- ___ 8. An **opponent** is someone on the other team.
- ___ 9. A **horde** of people is a big crowd.

C. Answer each question with the correct vocabulary word.

ecological horde	endangerment invasive	extinction outlook
---------------------	--------------------------	-----------------------

10. Which word goes with "the future"? _____
11. Which word goes with "no longer existing"? _____
12. Which word goes with "taking over"? _____
13. Which word goes with "the earth and its systems"? _____
14. Which word goes with "not in a safe situation"? _____



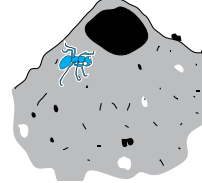
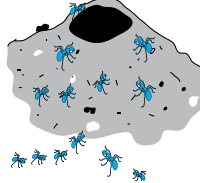
Vocabulary Check

A. Circle the picture that best answers the question.

1. Which picture shows **tourists**?



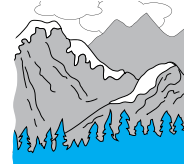
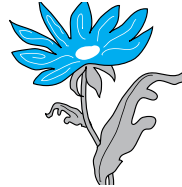
3. Which picture shows a hill that **teems** with ants?



2. Which person looks **stunned**?



4. Which picture shows something that is **enormous**?



B. Complete each sentence with a vocabulary word.

containers

endangerment

exotic

opponent

python

5. The fight ended when the champion beat his _____.

6. Marta's pet _____ is more than five feet long.

7. The baker put cookies in _____ before he sent them to the store.

8. The driver was put in jail for the _____ of other people's lives.

9. The zoo is a good place to see _____ animals.

C. Think about the informational text. Then complete the following sentences.

ecological

extinction

horde

invasive

outlook

10. A _____ of tourists saw a python fight an alligator.

11. Animals that are _____ can cause a lot of damage.

12. Pets being released into the wild is an _____ problem.

13. The _____ for Florida is grim, or bad.

14. Some wild animals are facing _____ because of other species.

*Huge, Freed, Pet Pythons
Invade Florida Everglades*



Write an "Exotic Pets" Flier

Create a flier about exotic pets. Complete the sentences below.

Draw a picture for the flier. Post your flier for the class and talk about it.

Attention Pet Owners!

Do you own an exotic animal? Maybe you own a _____
or some other kind of exotic pet.

Exotic animals are great because _____

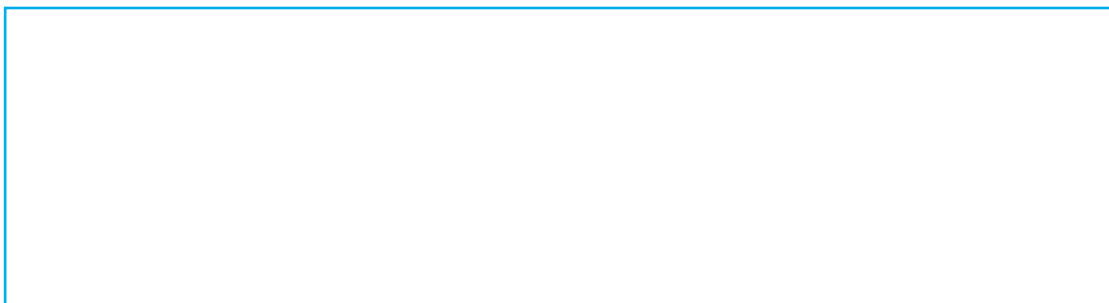
_____.

But, exotic animals can be dangerous, too!

They are dangerous because _____

_____.

Please remember to take care of your exotic pets!



FUNCTIONAL DOCUMENTS:

Article, Directions, and Warranty

Vocabulary Practice

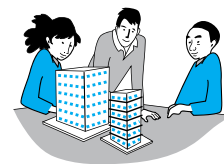
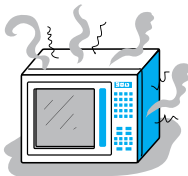
A. Label each picture with a word from the word bank.

brakes

defect

models

reverse



1. _____

2. _____

3. _____

4. _____

B. Write the word from the word bank that can replace the underlined words.

features

models

original

remove

5. He showed me the main parts of the calculator. _____6. I have to take away the seeds from the pumpkin. _____7. Before they looked for a new oven, they looked at the different types available. _____8. The first windows were beautiful stained glass. _____

C. Complete the following sentences

9. It is **appropriate** to _____.10. They changed the **original** title of the song because few listeners _____.11. When you **remove** your boots, you _____.12. A _____ is a **defect** in a sweater.

FUNCTIONAL DOCUMENTS:

Article, Directions, and Warranty

Vocabulary Practice

A. Match each word to the correct picture.

1. **features**

2. **reverse**

3. **remove**

4. **brakes**



B. Complete each sentence with a word from the word bank.

appropriate

features

models

original

5. To draw a copy of a picture, you need to look at the _____ piece of art.

6. Before you buy a bike, look at a list of its _____.

7. Washing machines for clothes come in many different _____.

8. The sports uniform that is _____ for you will be the right size and style.

C. Answer the following questions. Refer to the text to find the answers, if needed.

9. With some bikes, you can remove _____.

10. In order to find an appropriate bike for you, it helps to know _____.

11. Having good brakes on a bicycle is important because _____.

12. A possible defect in a bicycle is _____.

FUNCTIONAL DOCUMENTS:

Article, Directions, and Warranty

Write Technical Directions

With a partner, write a set of technical directions. Choose an object that you know how to fix if it stops working or is broken. Talk with your partner about the different steps you have to take to fix this object. Then write your directions by finishing the sentences below. Post your directions for the class and talk about them.

These are directions for fixing _____.

Follow these instructions and gather the supplies that are listed below.

1. You will need to have the following tool(s): _____

_____.

2. The first thing you need to do is _____

_____.

3. Be sure to check _____

_____.

4. Then you need to _____

_____.

5. To finish up, you should _____

_____.

It is always helpful to check _____

_____.



Vocabulary Practice

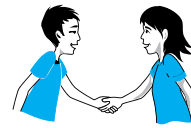
A. Match the words to the correct pictures.

1. awe

2. manner

3. cautiously

4. terror



B. Match each vocabulary word with its meaning.

5. _____vain

a. mentally ill; crazy

6. _____mad

b. sharp; strong or intense

7. _____nervous

c. very great; extreme

8. _____mortal

d. unsuccessful

9. _____acute

e. upset or uneasy

conceived

profound

refrained

stifled

vexed

C Complete each item using a vocabulary word from above.

10. How do you feel if you are annoyed?

11. What are you when you try not to laugh in class?

12. You did this when you kept yourself from saying what you thought.

13. You did this if you thought of way to win a game.

14. How do you describe something that was important to you?



Write A Police Report

Imagine that you are one of the police officers in the story. Write a police report about what you saw and heard at the home of the old man. Complete the report below. Then read the finished report aloud to a partner.

Why did you go to the old man's house?

What happened at the house?

What did you find when you looked around the house?

What made you think that things were not right?

How did you find out that the man did something wrong?

ICARUS & DAEDALUS

Vocabulary Practice

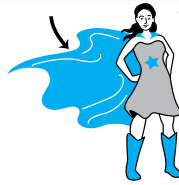
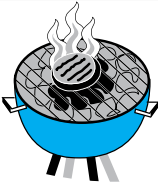
A. Label each picture with a vocabulary word from the box.

afloat

blaze

fluttered

glimpse



1. _____

2. _____

3. _____

4. _____

B. Match each vocabulary word to its synonym.

5. **fastened** _____

a. twisted

6. **veered** _____

b. people

7. **imprisoned** _____

c. attached

8. **folk** _____

d. turned

9. **tangled** _____

e. trapped

C. Write T if the statement is true. Write F if the statement is false.

___ 10. If there is a **vacancy**, everything is full.

___ 11. If a tree branch **wavered**, it swayed back and forth.

___ 12. A **cunning** person is sneaky.

___ 13. To **quench** your thirst, you can drink something.

___ 14. A **rash** decision is a careful decision.



Vocabulary Practice

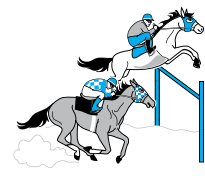
A. Match each vocabulary word with its picture.

1. **steed**

2. **stealthy**

3. **gaze**

4. **phantom**



B. Choose a word from the word bank that can replace the underlined words.

defiance

eager

phantom

tread

5. There was a ghost in the movie. _____

6. The hikers will walk the path with caution. _____

7. Refusing to do what someone says is a form of resistance. _____

8. She was very ready to go to lunch. _____

C. Complete the following sentences.

9. A **famous** person I have heard about is _____.

10. The cat had to be **stealthy** in order to _____.

11. Something I am **eager** to do after school is _____.

12. Something that could make me **gaze** is _____.

Paul Revere's Ride



Interview Paul Revere

Help Paul Revere complete the interview below. Then read the completed interview aloud with a partner.

Interviewer: You made a famous ride to warn colonists about the British troops on April, 18, 1775. Did anyone help you?

Paul Revere: Yes, my friend gave me the message by shining lights from the tower of a church.

Interviewer: What did the lights mean?

Paul Revere: The lights meant the British troops were coming. One light meant that the British were coming by _____. Two lights meant that the British were coming by _____.

Interviewer: What did you do when you saw the lights?

Paul Revere: I jumped on my horse and _____

_____.

Interviewer: What happened when you rode into the towns to warn the colonists?

Paul Revere: The colonists

_____.

Interviewer: How did you feel when you rode into the towns warning the colonists?

Paul Revere: _____

_____.

Interviewer: Did you know that your ride would become a famous ride in history? Why or why not?

Paul Revere: _____

_____.

EXILE

Vocabulary Practice

A. Match the words from the word bank to the correct image.

admire

fled

plunging

waded



1. _____ 2. _____ 3. _____ 4. _____

B. Match each word with its antonym.

5. ____ **fled**

a. rising

6. ____ **plunging**

b. gain

7. ____ **loss**

c. ran toward

8. ____ **phony**

d. real

C. Choose the word or phrase that has the same meaning as the boldfaced word.

9. The shovel broke through the **surface** of the ground.

- a. soil
- b. top layer
- c. grass

11. We knew the store was closed because the parking lot was **deserted**.

- a. paved
- b. empty
- c. crowded

10. Nina's smile was **phony** because she was really sad.

- a. fake
- b. pretty
- c. brilliant

12. We **waded** through the dirty flood water.

- a. swam
- b. ran
- c. walked

EXILE

Vocabulary Check

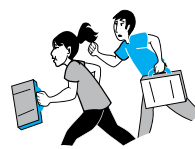
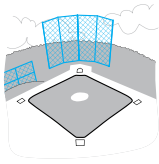
A. Match each word to the correct picture by drawing a line.

1. **fled**

2. **deserted**

3. **plunging**

4. **admire**



B. Circle the sentence that uses the vocabulary word correctly.

5. a. The **surface** of the water was 9 feet deep.
b. I could see my reflection in the **surface** of the water.
6. a. I **waded** in the lake.
b. I **waded** up the wall.
7. a. The park was **deserted** at night.
b. The ice cream was **deserted**.
8. a. The boy **fled** from the bee.
b. The boy **fled** ten laps around the track.

C. Read how each vocabulary word is used in "Exile." Then answer the questions.

9. When the speaker **fled** her country, where did Papi tell her they were going?

10. Why do you think the speaker's uncles give **phony** laughs?

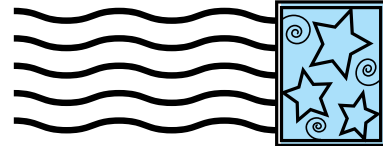
11. What **loss** does the speaker experience?

12. What do the speaker and her father **admire** as they walk in New York City?

EXILE

Write A Postcard

Imagine that you are the speaker of "Exile." Write a postcard to a friend back home. Use at least one metaphor.



Dear Celia,

When I left our country, I felt _____. My uncles made a joke about learning to _____. The idea of swimming helps me talk about my experience because _____

_____.

One day, Papi and I _____.
We looked at a display window and saw _____

_____.

The truth is, I still feel _____ about my new home. I really miss you!

Your friend,



Vocabulary Practice

A. Match each word to the correct picture by drawing a line.

1. **raggedly**

2. **hovered**

3. **mighty**

4. **command**



B. Write the correct vocabulary word next to each definition.

hovering

mighty

raggedly

wretched

5. very unhappy

6. a feeling about something

7. powerful

8. flew in one place

C. Circle the phrase that means the same as the boldfaced word.

9. Alonso is **undermining** my election campaign by taking my posters down.

- a. doing something illegal
- b. weakening
- c. working in a mine

11. The general will **command** the troops directly.

- a. lead
- b. give orders to
- c. choose

10. Mr. Lin was **yearning** to see his wife again.

- a. wanting
- b. crying
- c. refusing

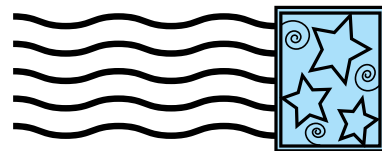
12. I am sick of this **wretched** weather.

- a. terrible
- b. unusual
- c. pleasant



Write a Postcard

Imagine that you have just visited the Statue of Liberty. You are writing a postcard to a friend or relative. Complete the postcard to tell how you felt when you saw the statue.



Hello from the Statue of Liberty!

I did not expect the Statue of Liberty to be _____.

Did you know that there is a poem _____?

When I saw the statue, I felt _____.

It made me think of _____

_____.

You should come visit the Statue of Liberty because _____

_____.

Sincerely,

Vocabulary Check

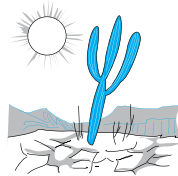
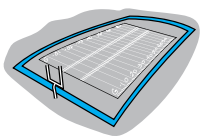
A. Match the words to correct pictures.

1. gleam

2. petal

3. broad

4. parched



B. Complete each sentence with the correct vocabulary word.

damp

distant

parched

strutting

5. We turned on the sprinklers because the grass was brown and _____.

6. The _____ mountain looks very small from far away.

7. The winning football team was _____ off the field.

8. I put a _____ towel on my shoulders because it was hot outside.

C. Use each vocabulary word in a sentence.

9. threatening

10. damp

11. broad

12. distant

O Captain! My Captain!

Vocabulary Practice

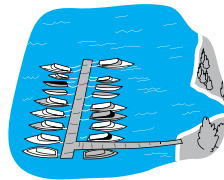
A. Write the vocabulary word that fits each picture.

mass

port

victor

voyage



1. _____ 2. _____ 3. _____ 4. _____

B. Write T if the statement is true. Write F if the statement is false.

- ____ 5. If your car ride was **fearful** you were probably scared.
- ____ 6. You can go on a **voyage** to a different country.
- ____ 7. If you **sought** to win something, you did not care about it.
- ____ 8. You lost the game if you are the **victor**.

C. Circle the letter of the sentence that uses the vocabulary word correctly.

- 9. a. The **object** of school is to learn.
b. The student received an **object** on the report card.
- 10. a. The hurricane **weathered** the town.
b. They **weathered** the hurricane inside their home.
- 11. a. A great **mass** of people was at the concert.
b. It was difficult to remove the **mass** from my shoe.
- 12. a. Paula put a **port** in her car.
b. The ship stayed in **port** during the storm.

O Captain! My Captain!

Write an Interview

Imagine you are Walt Whitman and you are being interviewed. Write the answers that Whitman might give to the questions the interviewer asks. Then read aloud the interview with a partner.

Interviewer: Welcome, Mr. Whitman. I know you greatly admired President Abraham Lincoln. How did President Lincoln inspire you to write your poem?

Whitman: I was very moved by the events of the Civil War. I could not imagine this nation being divided into two separate sections. The Union finally won the Civil War in 1865. Right after that, President Lincoln was shot and killed. I had to write a poem to honor him.

Interviewer: Why did you compare the nation after the war to a ship returning from a difficult journey?

Whitman: I felt that _____

_____.

Interviewer: Why do you think Lincoln was a great hero?

Whitman: I think Lincoln was a great hero because he helped _____

_____.

Interviewer: How do you think Lincoln helped the nation?

Whitman: I think Lincoln helped the nation by _____

_____.

Interviewer: Do you think people will remember your poem for years to come? If so, why?

Whitman: _____

_____.

My Father's Song and *I Ask My Mother to Sing*

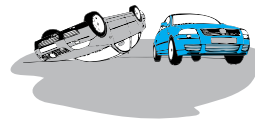
Vocabulary Practice

A. Draw a line from each word to the correct picture.

1. **cry**

2. **overturned**

3. **water lilies**



B. Circle the letter of the best word or words to replace each underlined word.

4. The tiny rabbit hopped through the fence.

a. very small

b. large

c. big

5. The students sway to the sounds of the music.

a. stand still

b. sit down

c. move back and forth

6. The tree is alive because it has many green leaves.

a. not dead

b. tired

c. dead

7. The movie is full of emotion. It made me happy.

a. actors

b. feeling

c. images

C. Write a sentence using the vocabulary word.

8. **scooped**

9. **emotion**

11. **overturned**

10. **cry**

My Father's Song and *I Ask My Mother to Sing*

Write a Letter

Imagine that you are the poet in "My Father's Song." Write a letter to your father. Tell him how you remember the day from the poem. Explain why you remember that day.

Dear Father,

I liked when we planted corn together during the spring. I really liked the one day when we discovered the mice in the _____.

I remember the mice looked _____.

I thought it was nice of you to scoop up the mice and _____

_____. I think you moved the mice because _____

_____. I also remember what the earth felt like that day. The sand felt _____

I will always remember this day, because _____

Sincerely,

Your son

Flowers for Algernon

Vocabulary Practice

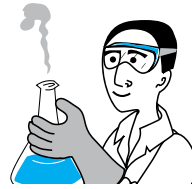
A. Match each vocabulary word to the correct picture.

1. **confidence**

2. **experiment**

3. **memory**

4. **discouraged**



B. Complete each sentence with a word from the list.

ashamed

intelligence

permanent

temporary

5. Adela used her _____ to solve the math problem.
6. The freezing weather was only _____, and soon it began to warm up.
7. Luis was _____ of his mistake.
8. I have a _____ scar on my leg from when I fell.

C. Read each phrase. Then answer the question.

9. an idea in the subconscious

Are you aware of this idea or unaware of it? _____

10. a school laboratory

Do you use it for your science class or math class? _____

11. a plateau in excitement

Are things becoming more exciting or staying the same? _____

12. a thought in your conscious

Do you remember this thought or forget it? _____

The Diary of Anne Frank

Vocabulary Practice

A. Label each picture with a vocabulary word from the box .

arrest

brisk

concealed

creaking



1. _____

2. _____

3. _____

4. _____

B. Write the vocabulary word that means the same as the underlined word or phrase.

arrest

protectors

sparsely

tension

_____ 5. The yard was barely decorated with flowers.

_____ 6. Always wear safety glasses for your eyes when you work with tools.

_____ 7. If you don't pay the fine, the police might capture you.

_____ 8. The feeling of discomfort between the arguing brothers was high.

C. Write a sentence for each vocabulary word.

9. **conspicuous**

10. **loathe**

11. **longed**

12. **sparsely**

Role-Play an Interview

Prepare an interview that you and a partner will role-play. Pretend that you are Miep Gies and you are describing your experiences to a reporter. Write your answers to the questions below. Then practice reading the finished interview aloud with a partner.

REPORTER: How did you meet Mr. Frank?

MIEP GIES: I worked with _____
_____.

REPORTER: How old were you when the Frank family went into hiding?

MIEP GIES: I was _____.

REPORTER: Why did you start helping the White Market?

MIEP GIES: I believed _____

_____.

REPORTER: Were you afraid to help the Frank family?

MIEP GIES: _____

_____.

REPORTER: How often did you visit the Frank family while they were in hiding?

MIEP GIES: I tried to stop by with supplies
_____.

REPORTER: What did you bring the Frank family?

MIEP GIES: _____
_____.

REPORTER: How were you able to keep your assistance to the Frank family a secret from everyone?

MIEP GIES: _____
_____.

REPORTER: What was your biggest fear during the time the Frank family was hiding?

MIEP GIES: _____.

REPORTER: What do you remember best about Anne and her family?

MIEP GIES: _____.

REPORTER: What do you want people to know about Anne and her family?

MIEP GIES: _____
_____.

TIME Standing Tall

Vocabulary Practice

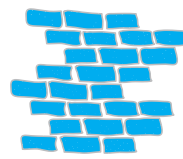
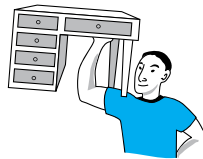
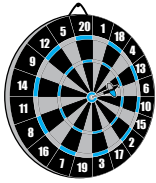
A. Label each picture with a word from the word bank.

concrete

laser

strength

target



1. _____

2. _____

3. _____

4. _____

B. Complete each sentence with a word from the word bank.

architects

evacuation

increases

resist

5. Dalia and Neil go to school to become _____.

6. The mayor orders an _____ of the city before the hurricane.

7. Amina's height _____ each year.

8. The tree is strong, so it can _____ the wind.

C. Complete the following sentences with your own examples.

9. **Architects** draw plans for buildings such as

_____.

10. Eating healthy food **increases** your chance of

_____.

11. **Strength** is important in order to

_____.

12. Juanita's **target** for school this year is

_____.

TIME Standing Tall

Vocabulary Check

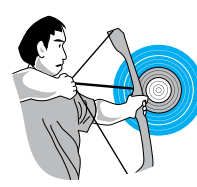
A. Match each vocabulary word with its meaning.

1. **target**

2. **architects**

3. **strength**

4. **evacuation**



B. Replace the underlined words with a word from the word bank.

concrete

laser

resist

strength

5. _____ I have the ability to lift heavy objects.
6. _____ She used a narrow beam of light to point to the projection screen.
7. _____ The metal fence will help the plants withstand the force of the wind.
8. _____ The basketball court is made of hard building material made from cement.

C. Complete the sentences below. Write the letter of the correct answer on the blank line.

9. If something **increases**, it _____.
 a. creases
 b. gets bigger
 c. gets smaller
10. If there is an **evacuation**, you should _____.
 a. leave the building
 b. stand by a wall
 c. stay where you are
11. When you **resist**, you _____.
 a. stay strong
 b. do not like something
 c. rest
12. The **target** when you shoot a basketball is _____.
 a. the ball
 b. the court
 c. the basket

TIME Standing Tall

Write A Magazine Article

Imagine you are writing a magazine article about skyscrapers of the future. You want to tell readers why skyscrapers need to be safer and what architects are doing to help.

Remember to include text features such as a title, subheads, and a small picture to help the reader. Show your magazine article to the class and talk about it.

Title: _____

Skyscrapers are very tall buildings. Skyscrapers can be a target of terrorist attacks. Architects and engineers are working hard to build the world's safest tall building.

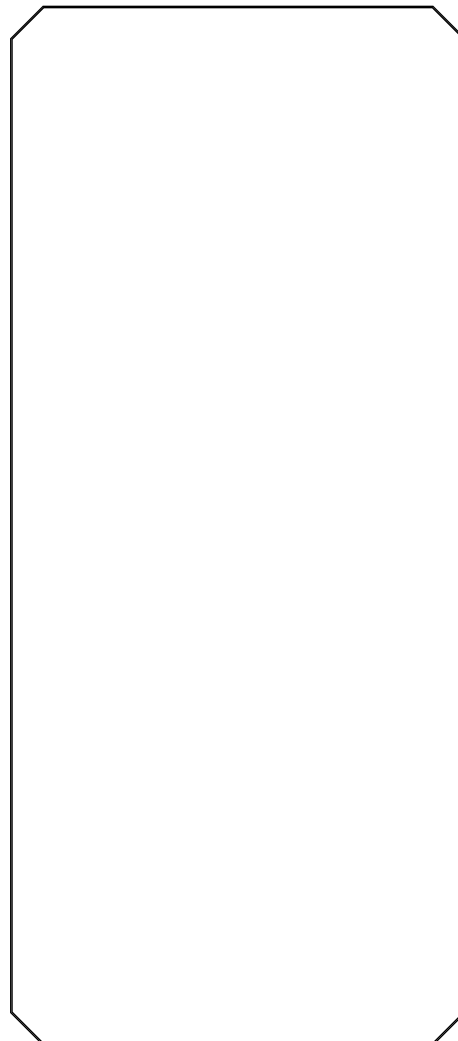
Subhead: _____

Builders are now using new materials to build buildings. The materials builders are using include _____ .

Builders are working hard to find answers to many questions that could make skyscrapers safer. One question asks if people could use sensitive laser machines to _____ .

There is a lot of work to be done. But a safer skyscraper _____ .

The next skyscrapers may look like this:



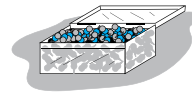
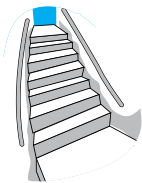
Vocabulary Practice

A. Label each picture with a vocabulary word.

landings

splinters

tacks



1. _____

2. _____

3. _____

B. Circle the correct meaning of each vocabulary word.

4. **harmony**

argument

agreement

speech

fighting

5. **battles**

dances

buildings

struggles

exercises

6. **crystal**

dirty

shiny

pretty

clear

C. Circle the letter of the word or phrase that has the same meaning as the boldfaced word.

7. The walls of the room are **bare**.

a. dirty

b. decorated

c. uncovered

8. There are many trees **along** the road.

a. following the side

b. to the front

c. to the back

9. My mom removes **splinters** from my hand.

a. stains of wood

b. pieces of wood

c. colors of wood



and



Write an Advice Column

Imagine that you write an advice column for a newspaper. You received a letter from a person who feels discouraged. Answer by writing a letter telling the person not to give up. Use ideas from both poems.

Dear _____,

Thank you for your letter. I know how you feel because

Life can be hard. People will try to discourage you, but

Life is like a _____ because

You should _____

You have a right to be happy on this planet even when you

And when you succeed, you will

Good luck!

This glossary lists the vocabulary words found in the selections in this book. The definition given is for the word as it is used in the selection; you may wish to consult a dictionary for other meanings of these words. The key below is a guide to the pronunciation symbols used in each entry.

Pronunciation Key					
a	at	ō	hope	ng	sing
ā	ape	ô	fork, all	th	thin
ä	father	oo	wood, put	th	this
e	end	ōō	fool	zh	treasure
ē	me	oi	oil	ə	ago, taken, pencil,
i	it	ou	out		lemon, circus
ī	ice	u	up	'	indicates primary stress
o	hot	ū	use	'	indicates secondary

English

A

accelerating (ak sel' ə rāt ing) *v.* speeding up

accompanied (ə kəmp' nēd) *v.* went with

acute (ə kūt') *adj.* sharp; very strong

admire (ad mīr') *v.* to look at with delight or respect

advice (əd vīs') *n.* an opinion about what to do; suggestion

afloat (ə flōt') *adv.* floating on water

alive (ə līv') *adj.* filled with life; not dead

Espanol

A

accelerating/acelerar *v.* aumentar la velocidad

accompanied/acompañó *v.* fue con alguien a algún lado

acute/agudo *adj.* muy fino; fuerte o intenso

admire/admirar *v.* ver algo con sentimiento de placer y respeto

advice/consejo *s.* opinión sobre lo que una persona debe hacer; sugerencia

afloat/a flote *adv.* manteniéndose sobre el agua, flotando

alive/vivo *adj.* lleno de vida; que no está muerto

along (ə lɒŋɡ') *adv.* onward; following the length of

ancient (ān(t)'shənt) *adj.* very old

annual (an' ū əl) *adj.* something that happens every year

apprehensively (ap' ri hen' siv lē) *adv.* with worry or anxiety about what is going to happen

appropriate (ə prō' prē it) *adj.* just right for a person or situation

architects (är' kə tekts) *n.* people who design buildings

aristocrat (ə ris' tə krat) *n.* a person who is related to royalty or acts that way

arrest (ə rest') *v.* to capture someone for breaking a law

ashamed (ə shāmd') *adj.* feeling embarrassed or guilty

assemble (ə sem' bəl) *v.* to come together; to put together

assumed (ə sümd') *v.* thought of something as a fact

authentic (ô then' tik) *adj.* real; not fake

avert (ə vurt') *v.* to prevent or stop from happening

awe (ô') *n.* great fear or wonder

B

banister (ban' is tər) *n.* a handrail along a staircase

along/de frente *adv.* hacia adelante; siguiendo el curso de algo

ancient/antiguo *adj.* muy viejo

annual/anual *adj.* algo que ocurre cada año

apprehensively/temerosamente *adv.* con miedo o ansiedad con respecto a lo que va a pasar

appropriate/apropiado *adj.* preciso, conveniente o correcto para determinada persona o situación

architects/arquitectos *s.* personas que se encargan de diseñar edificios

aristocrat/aristócrata *s.* persona que pertenece a la nobleza o que actúa como si perteneciera a la misma

arrest/arrestar *v.* capturar a alguien por quebrar una ley

ashamed/avergonzado *adj.* que se siente apenado o culpable

assemble/reunir *v.* hacer que algunas personas o cosas se junten; juntar

assumed/supuso *v.* consideró algo como cierto o verdadero; del verbo suponer

authentic/auténtico *adj.* algo real; que no es falso

avert/prevenir *v.* tomar medidas para impedir que algo pase

awe/pavor *s.* miedo intenso o sobresalto

B

banister/barandilla *s.* pasamanos a lo largo de las escaleras

bare (bār) *adj.* without any covering

barricades (bar' ə kādʒ) *n.* a temporary barrier

battles (bat' əlz) *n.* fights or struggles

beloved (bi luv' id) *adj.* dearly cared for or taken care of

blaze (blāz) *n.* a hot fire

brakes (brāks) *n.* devices used to slow down or stop a wheel from turning

brisk (brisk) *adj.* quick and full of energy

broad (brôd) *adj.* very wide

burden (bærd' ən) *n.* a stress or difficulty

C

captured (kap' chærd) *v.* caught, trapped

cascading (kas kād' ing) *v.* flowing down fast

challenge (chal' inj) *n.* an exciting task or problem

chanted (chant' əd) *v.* said or called over and over

chat (chat) *v.* talk, have a conversation

clumsily (kləm' zə lē) *adv.* moving with difficulty; tripping or falling a lot

clumsy (klum' zē) *adj.* awkward

bare/desnudo *adj.* que está completamente descubierto

barricades/barricadas *s.* barreras temporales

battles/batallas *s.* peleas o luchas

beloved/amado *adj.* muy querido; que disfruta de cariño

blaze/incendio *s.* fuego grande que quema todo lo que toca

brakes/frenos *s.* mecanismo que se usa para quitar velocidad o impedir que una rueda siga dando vueltas

brisk/enérgico *adj.* muy activo y lleno de fuerza o dinamismo

broad/amplio *adj.* muy ancho

burden/carga *s.* peso, molestia o dificultad

C

captured/capturó *v.* atrapó o agarró

cascading/caer en cascada *v.* caída veloz de una corriente de agua

challenge/desafío *s.* una tarea o problema estimulante

chanted/corear *v.* cantar o gritar palabras de aliento una y otra vez

chat/charlar *v.* hablar, tener una conversación

clumsily/torpemente *adv.* moverse con dificultad, tropezando o cayendo con frecuencia

clumsy/inepto *adj.* torpe

command (kə mand') *v.* to lead; to give an order

commotion (kə mō' shən) *n.* a loud disturbance

companion (kəm pan' yən) *n.* a person who keeps another person company

competently (kom'pæt ənt lē) *adv.* with skill

complete (kəm plēt') *adj.* whole; not missing any parts

complimentary (kom' plə men' tər ē) *adj.* free of charge

compliments (kom' plə mənts) *n.* praise or approval

concealed (kən sēld') *adj.* hidden

conceived (kən sēvd') *v.* planned

concentrate (kən' sən trāt) *v.* to give attention to or put effort into

concrete (kon krēt) *n.* a strong material you use to build things

confidence (kon' fə dəns) *n.* trust in yourself or someone else

confusion (kən fū' zhən) *n.* the condition when things are out of order

congratulate (kən grach' ə lāt') *v.* tell someone you are happy that they have done well

conscious (kon' shəs) *n.* a part of the mind that stores thoughts, feelings, and experiences that a person remembers

command/mandar *v.* liderar, dirigir; dar órdenes

commotion/conmoción *s.* un gran alboroto

companion/compañero *s.* alguien que proporciona compañía a otra persona

competently/competentemente *adv.* con habilidad, capacidad o destreza

complete/completo *adj.* entero; que no ha perdido ninguna de sus partes

complimentary/gratuito *adj.* que no tiene costo alguno

compliments/cumplidos *s.* muestras de elogio o aprobación

concealed/oculto *adj.* escondido

conceived/concibió *v.* planeó; creó ideas

concentrate/concentrar *v.* prestar mucha atención o esforzarse mucho al hacer algo

concrete/concreto *s.* material fuerte que se utiliza en la construcción

confidence/confianza *s.* seguridad que uno siente con respecto a otra persona o a sí mismo

confusion/confusión *s.* situación en la que no hay control ni orden

congratulate/congratular *v.* decirle a alguien que uno está contento con sus logros;

conscious/consciencia *s.* parte de la mente que almacena pensamientos, sentimientos y experiencias que una persona recuerda

consent (kən sent') *v.* to give permission

conspicuous (kən spik' ū əs) *adj.* easy to see

containers (kən tā' nərz) *n.* things that hold other things

convincing (kən vin' sing) *v.* able to make people believe something

covet (kə' vət) *v.* to want very much

creaking (krēk'ing) *adj.* making a grinding or squeaking sound

criticized (kri' tə sīzd) *v.* judged the good and bad parts of something

crouch (krouch) *v.* lower one's body close to the ground

crowded (krou' did) *adj.* full of people or objects

cry (kri') *v.* to shed tears

crystal (krist' əl) *adj.* clear like glass

cunning (kun' ing) *adj.* smart and sneaky

D

damp (damp) *adj.* wet or moist

defect (dē' fekt) *n.* a flaw or physical problem

defiance (di fī' əns) *n.* bold resistance

deposit (di poz' it) *n.* money given as a first part of a payment

consent/consentir *v.* dar permiso

conspicuous/sobresaliente *adj.* que destaca en un grupo; muy visible o notorio

containers/envases *s.* recipientes que sirven para guardar cosas

convincing/convincente *adj.* capaz de hacer que la gente crea algo

covet/codiciar *v.* desear algo muchísimo

creaking/chirriante *adj.* que produce un sonido agudo y crujiente

criticized/criticó *v.* opinó sobre las partes buenas y las partes malas de algo

crouch/agazaparse *v.* encoger el cuerpo contra el suelo

crowded/repleto *adj.* lleno de gente u objetos

cry/llorar *v.* derramar lágrimas

crystal/cristalino *adj.* transparente como un vidrio

cunning/astuto *adj.* inteligente, hábil y cuidadoso

D

damp/húmedo *adj.* mojado o aguado

defect/defecto *s.* falla o imperfección

defiance/resistencia *s.* capacidad de resistir o aguantar con valor y atrevimiento

deposit/pago inicial *s.* dinero que uno da como primera parte de un pago

descendants (di sen' dants) *n.* the children and grandchildren of a person

deserted (di zurt' əd) *adj.* empty; abandoned

destined (des' tænd) *adj.* set apart for a particular end or purpose

discouraged (dis kur' ijd) *adj.* feeling like you do not believe in yourself

distant (dis' tənt) *adj.* far away

distant (dis' tənt) *adj.* far away

E

eager (ē' gər) *adj.* excited

ecological (ē' kə loj' i kəl) *adj.* about living things and how they affect the world around them

embrace (em brās') *v.* to hug

emit (i mit') *v.* to let something out; to give off

emotion (i mō' shən) *n.* the state of how someone feels

employer (em ploi' ər) *n.* a person or company that pays people to do a job

endangerment (en dān' jər mənt) *n.* the act of putting something or someone into an unsafe situation

enforce (en fōrs') *v.* to make sure people obey a law or rule

enormous (i nōr' məs) *adj.* very big

enthusiasm (in thü' zē a zəm) *n.* strong interest or excitement about something

descendants/descendientes *s.* hijos y nietos de una persona

deserted/abandonado *adj.* vacío; deshabitado

destined/destinado *adj.* señalado o determinado para algún fin o efecto

discouraged/desanimado *adj.* que se siente sin ánimos, como cuando uno no cree en sí mismo

distant/distante *adj.* muy lejano

distant/distante *adj.* muy lejos

E

eager/entusiasmado *adj.* lleno de emoción

ecological/ecológico *adj.* relacionado con los seres vivos y la manera en que influyen en el mundo que les rodea

embrace/abrazar *v.* dar abrazos

emit/emitir *v.* dejar que algo salga al exterior; despedir

emotion/emoción *s.* estado que muestra lo que uno verdaderamente siente

employer/empleador *s.* persona o empresa que paga a cierta gente para que realice un trabajo

endangerment/peligro *s.* situación en que algo o alguien se encuentra inseguro

enforce/hacer cumplir *v.* hacer que la gente obedezca una ley o una regla

enormous/enorme *adj.* muy grande

enthusiasm/entusiasmo *s.* interés vivo o exaltación que se siente por algo

equipment (i kwip'mənt) *n.* special tools or supplies

escort (es' kort) *n.* a person or group of people who go with someone to give protection

evacuation (i vak' ū ā' shən) *n.* the act of leaving, usually in an emergency

excuses (iks kūs' əs) *n.* reasons

exotic (ig zot' ik) *adj.* from another country; not native to the place where it is found

experiment (iks per' ə ment') *n.* a trial or test to discover something

explode (iks plōd') *v.* to burst or blow up

extinction (iks tingk' shən) *n.* when all of one kind of plant or animal dies

F

famous (fā' məs) *adj.* well known

fastened (fas' ən) *v.* attached together

fatigue (fə tēg') *n.* loss of strength, very tired

fearful (fēr' fəl) *adj.* terrible

features (fē'chərz) *n.* major parts or characteristics

fled (fled) *v.* ran away from

fluttered (flut' ərd) *v.* waved or moved in the air

equipment/equipo *s.* conjunto de herramientas o materiales especiales

escort/escolta *s.* persona o grupo de personas que acompañan a alguien dándole protección

evacuation/evacuación *s.* el acto de abandonar un lugar, usualmente cuando hay una emergencia

excuses/excusas *s.* motivos o razones

exotic/exótico *adj.* procedente de otro país; que no pertenece al lugar donde ha sido encontrado

experiment/experimento *s.* prueba o examen que sirve para descubrir algo

explode/explotar *v.* reventar o estallar

extinction/extinción *s.* situación en que todos los miembros de una especie animal o vegetal mueren

F

famous/famoso *adj.* muy conocido

fastened/fijar *v.* asegurar una cosa en otra; juntar; sujetar; abrochar

fatigue/fatiga *s.* pérdida de fuerza y energía, cansancio

fearful/espantoso *adj.* terrible

features/características *s.* cualidades o rasgos de una persona o cosa

fled/huyó *v.* escapó de algún lugar o situación

fluttered/ondeó *v.* se movió en el aire formando ondas

folk (fōk) *n.* people who live in a certain area

frantically (fran' ti kə lē) *adv.* quickly or excitedly

G

gaze (gāz) *v.* to look at something for a while

glamorous (glam' ə r ə s) *adj.* attractive or fascinating

glance (glans) *v.* look at quickly

gleam (glēm) *v.* shine

glimpse (glimps) *n.* a quick look at something

glimpse (glimps) *n.* a quick view or look

global (glō' bəl) *adj.* having to do with the whole Earth

graceful (grās' fəl) *adj.* moving with beauty and ease

grateful (grāt' fəl) *adj.* thankful

guides (gīds) *n.* people or things who lead others

H

harmonica (här mon' i kə) *n.* a small rectangular wind instrument

harmony (här' mə nē) *n.* an agreement of feelings or ideas

hollering (hol' ə r ing) *v.* screaming or crying out

folk/gente *s.* grupo de personas que viven en cierta área

frantically/frenéticamente *adv.* de manera exaltada y agresiva; con mucha rapidez

G

gaze/observar *v.* mirar fijamente algo por un momento

glamorous/glamoroso *adj.* atractivo y fascinante

glance/ojear *v.* mirar algo rápidamente

gleam/relucir *v.* brillar

glimpse/ojeada *s.* una mirada rápida a algo

glimpse/ojeada *s.* una mirada rápida y superficial

global/global *adj.* relacionado con todo el planeta Tierra

graceful/elegante *adj.* que se mueve con facilidad y belleza

grateful/agradecido *adj.* que da las gracias

guides/guías *s.* gente o cosas encargadas de conducir o dirigir a un grupo

H

harmonica/armónica *s.* instrumento de viento pequeño y rectangular

harmony/armonía *s.* concordancia de sentimientos o ideas

hollering/gritar *v.* chillar o lanzar gritos

horde (hôrd) *n.* a big crowd of people or animals

hovered (hæv' ərd) *v.* hung or flew above

howled (hould) *v.* gave out a loud, long cry

I

illiteracy (i lit' ə ə sē) *n.* not being able to read or write

imprisoned (im priz' ənd) *v.* put in a prison

increases (in krēs' es) *v.* becomes larger or greater

infuse (in fūz') *adj.* to put into; to fill

inspiration (in spə rā' shən) *n.* an action, person, or thought that causes someone to have an idea

integrated (in' tə grāt' əd) *v.* made available to people of all races

intelligence (in tel' ə jəns) *n.* the ability to learn and understand

intimate (in' tə mit) *adj.* close and personal

intolerant (in tol' ə ənt) *adj.* not accepting

invasive (in vā' siv) *adj.* likely to spread and do harm

L

laboratory (lab' rə tōt' ē) *n.* a room or building where scientific tests are done

horde/multitud *s.* grupo numeroso de personas o animales

hovered/planeó *v.* estuvo suspendido o voló por encima de algo

howled/aulló *v.* lanzó un grito fuerte y prolongado

I

illiteracy/analfabetismo *s.* desconocimiento de la lectura o la escritura

imprisoned/apresado *v.* capturado y puesto en la cárcel

increases/crece *v.* aumenta de volumen o tamaño

infuse/infundir *v.* inspirar; llenar; comunicar

inspiration/inspiración *s.* acción, persona, cosa o pensamiento que genera en alguien ideas

integrated/integrar *v.* juntar, completar; hacer que algo sea accesible para gente de toda raza

intelligence/inteligencia *s.* capacidad para comprender y aprender

intimate/íntimo *adj.* muy cercano y personal

intolerant/intolerante *adj.* que es incapaz de aceptar algo

invasive/invasivo *adj.* con posibilidad de propagarse y causar daño

L

laboratory/laboratorio *s.* cuarto o edificio donde se llevan a cabo experimentos científicos

labored (lā' bərd) *v.* worked hard

lack (lak) *n.* being without; absence

landings (lan' dingz) *n.* the flat part of a staircase between a groups of steps

laser (lā' zər) *n.* a device that uses a strong, narrow beam of light

lecture (lek' chər) *n.* a serious or scolding speech

liable (lī' ə bəl) *adj.* likely

loathe (lōth) *v.* to dislike very much; hate

longed (lôngd) *v.* wanted very much

looming (loōm' ing) *adj.* seeming to be large and dangerous

loss (lôs) *n.* the fact of losing something

M

mad (mad') *adj.* mentally ill; crazy

majesty (maj' is tē) *n.* greatness

manner (ma' nər) *n.* a way of acting or behaving

mass (mas) *n.* a large number of people

memory (mem' ə r ē) *n.* the ability to remember

mighty (mī' tē) *adj.* powerful

labored/laboró *v.* trabajó duro

lack/carencia *s.* falta de algo; ausencia

landings/rellano *s.* plataforma de las escaleras, ubicada entre grupos de gradas

laser/láser *s.* aparato que emplea un rayo de luz angosto y poderoso

lecture/sermón *s.* discurso serio y solemne; palabras con que se regaña a alguien

liable/probable *adj.* posible

loathe/detestar *v.* odiar algo con mucha fuerza

longed/anheló *v.* deseó con mucha fuerza

looming/amenazante *adj.* que parece peligroso y muy grande

loss/pérdida *s.* resultado de haber perdido algo

M

mad/loco *adj.* que tiene una enfermedad mental; chiflado

majesty/majestad *s.* grandeza

manner/maneras *s.* modo de actuar o comportarse

mass/masa *s.* gran cantidad de gente reunida

memory/memoria *s.* capacidad para recordar

mighty/poderoso *adj.* que tiene poder o fuerza

models (mod' əlz) *n.* types or styles of an object

mortal (môr' təl) *adj.* very great; extreme

O

object (ob'jekt) *n.* the goal; what someone wants to get or do

octave (ok' tiv) *n.* in music, the space between a note and eight notes above or below it

opponent (ə pō' nənt) *n.* enemy; someone one is fighting against

original (ə rij' ə nəl) *adj.* not copied; first

outlook (out' look) *n.* what the future might be

overturned (ō' vər turnd') *adj.* turned over, upside-down

P

parched (pärcht) *adj.* totally dry; having no water anywhere

permanent (pur' mə nənt) *adj.* lasting forever

persistently (pər sis' tənt lē) *adv.* without giving up; for a long time

petal (pet' əl) *n.* the colorful leaf of a flower

phantom (fan' təm) *adj.* ghostlike

models/modelos *s.* tipos o estilos de un objeto

mortal/mortal *adj.* muy fuerte y grande; inaguantable

O

object/objetivo *s.* meta; algo que uno quiere alcanzar o lograr

octave/octava *s.* en música, el espacio entre una nota y las ocho notas que están encima o debajo de ella

opponent/oponente *s.* enemigo, rival; persona a la cual uno se enfrenta en una pelea o discusión

original/original *adj.* que no es copia de ninguna otra cosa; primero en su género

outlook/perspectiva *s.* modo en que puede darse el futuro

overturned/volcado *adj.* derribado; puesto al revés o de cabeza

P

parched/reseco *adj.* totalmente seco; que no tiene agua en ningún lado

permanent/permanente *adj.* que dura por siempre

persistently/persistentemente *adv.* con insistencia; sin rendirse; por mucho tiempo

petal/pétalo *s.* la hoja colorida de una flor

phantom/fantasmal *adj.* relacionado o parecido a los fantasmas

phony (fō' nē) *adj.* fake; not real

plateau (pla tō') *n.* a period of time when little happens or things stay the same

plunging (plunj' ing) *v.* going downward into; diving

port (pôrt) *n.* a place where ships can dock safely

portion (por' shən) *n.* a part of a whole

power (pou' ər) *n.* great ability to act or to do something; strength; force

profound (prə found') *adj.* showing great understanding or knowledge

protection (prə tek' shən) *n.* a guard against danger

protectors (prə tek' tərz) *n.* people or objects that keep other people or objects safe

protestors (prō test' ərz) *n.* people who gather in public to object to something

provisions (prə vizh' ənz) *n.* goods or supplies

pure (pyoor) *adj.* not mixed with anything else

python (pī' thon) *n.* a type of large snake that kills its prey by wrapping around it and squeezing

Q

quench (kwench) *v.* satisfy or take care of a need

phony/falso *adj.* que no es real; fingido

plateau/estancamiento *s.* situación o momento en que todo se mantiene igual o en que pocas cosas pasan

plunging/sumergirse *v.* lanzarse dentro del agua; zambullirse o hundirse

port/puerto *s.* lugar al que los barcos pueden llegar de manera segura

portion/porción *s.* una parte del todo

power/poder *s.* amplia capacidad para actuar o hacer algo; energía; fuerza

profound/profundo *adj.* que muestra un gran entendimiento y conocimientos amplios

protection/protección *s.* defensa contra el peligro

protectors/protectores *s.* personas u objetos que proporcionan protección o seguridad a la gente

protestors/manifestantes *s.* grupo de personas que se reúnen en público para oponerse a algo

provisions/provisiones *s.* bienes, alimentos y cosas necesarias

pure/puro *adj.* que no está mezclado con nada

python/pitón *s.* tipo de serpiente larga que mata a su presa envolviéndola y apretándola

Q

quench/saciar *v.* satisfacer una necesidad

R

raggedly (rag' id lē) *adv.* in a way that is rough or torn

rash (rash) *adj.* quick or done without thinking

rave (rāv) *v.* to talk about excitedly

reception (ri sep' shən) *n.* greeting; welcome

recite (ri sīt') *v.* speak aloud from memory

refrained (ri frānd') *v.* to keep from doing or saying something

rejoiced (ri joisd') *v.* celebrated; felt happy

remove (ri moōv') *v.* to take something off

reputation (rep' yə tā' shən) *n.* what most people think about a person or a thing

resist (ri zist') *v.* to remain strong against some force

reverse (ri vers') *adj.* the opposite order or direction

ridicule (ri' də kyül) *n.* mean words or actions that make fun of someone or something

risky (ris' kē) *adj.* dangerous; unsafe

routes (routs) *n.* ways to get from one place to another

R

raggedly/andrajosamente *adv.* de modo tal que se muestra muy gastado o roto

rash/precipitado *adj.* hecho al apuro y sin pensar

rave/desvariar *v.* hablar de manera exaltada o con mucha emoción

reception/recepción *s.* reunión para dar la bienvenida

recite/recitar *v.* decir algo en voz alta y de memoria

refrained/abstenerse *v.* dejar de hacer o decir algo

rejoiced/regocijaron *v.* celebraron; se sintieron felices o alegres

remove/quitar *v.* sacar o eliminar algo

reputation/reputación *s.* lo que la mayoría de la gente piensa de una persona o cosa

resist/resistir *v.* aguantar; permanecer firme ante el avance de alguna fuerza

reverse/inverso *adj.* en la dirección o el orden opuesto

ridicule/burla *s.* palabras o acciones negativas hechas con la intención de reírse de alguien o algo

risky/riesgoso *adj.* peligroso; inseguro

routes/rutas *s.* caminos que llevan de un lugar a otro

S

- sacred** (sā' krid) *adj.* holy or deeply important
- scalawags** (skal' ə wagz') *n.* worthless people; rascals
- scooped** (skoōpd) *v.* taken out or picked up quickly
- scorned** (skôrnd') *adj.* treated with dislike
- scoundrels** (skoun' drəlz) *n.* dishonest people, villains
- scramble** (skram' bəl) *v.* move quickly; rush
- segregation** (seg' rə gā' shən) *n.* the separation of people of different races
- seized** (sēzd) *v.* grabbed with force
- sensational** (sen sā' shən əl) *adj.* extraordinary; outstanding
- sentiment** (sen' tə mənt) *n.* feeling
- shame** (shām) *n.* a feeling that you are bad, or did something bad
- sheepishly** (shēp' ish lē) *adv.* with embarrassment
- sidekick** (sīd' kik') *n.* close friend or partner
- solar** (sō' lər) *adj.* having to do with the sun
- sought** (sôt) *v.* looked or searched for; past tense of seek

S

- sacred/sagrado** *adj.* que tiene calidad de santo; algo profundamente importante
- scalawags/pícaros** *s.* gente de poco valor; traviesos; astutos
- scooped/sacar** *v.* tomar y extraer algo de un recipiente o lugar
- scorned/desdeñado** *adj.* tratado con menosprecio y antipatía
- scoundrels/canallas** *s.* gente deshonesto y miserable; bandidos
- scramble/apurarse** *v.* moverse rápidamente; tener prisa
- segregation/segregación** *s.* separación de la gente en base a diferencias raciales
- seized/tomó** *v.* agarró algo con fuerza
- sensational/sensacional** *adj.* extraordinario; excepcional
- sentiment/sentimiento** *s.* sensación o emoción interior
- shame/vergüenza** *s.* sentimiento causado por haber hecho algo malo o por una acción humillante
- sheepishly/avergonzadamente** *adv.* con vergüenza o pena
- sidekick/compañero** *s.* amigo cercano o socio
- solar/solar** *adj.* relacionado con el sol
- sought/buscó** *v.* trató de encontrar algo; pasado del verbo buscar

sparsely (spärs' lē) *adv.* with many spaces in between

splinters (splin' tər) *n.* small, sharp, needle-shaped pieces of wood

squeaky (skwē' kē) *adj.* shrill or high

standards (stan' dərds) *n.* rules for deciding if something is good

stately (stāt' lē) *adj.* impressive

static (stat' ik) *n.* hissing or crackling sounds, such as those from a microphone

stealthy (stel' thē) *adj.* sneaky

steed (stēd) *n.* a fast horse

stifled (stī' fəld) *v.* held back

straining (strān' ing) *v.* using very great effort

strength (strengkth) *n.* power

strutting (strut' ting) *v.* walking proudly

stunned (stund) *v.* amazed; shocked

subconscious (sub kon' shəs) *n.* a part of the mind that stores thoughts, feelings, and experiences that a person does not remember

surface (sur' fis) *n.* the top layer of something, such as water

surveyed (sər' vād) *v.* looked at carefully

sparsely/escasamente *adv.* con poca cantidad de algo; con mucho espacio vacío

splinters/astillas *s.* pequeñas piezas punteagudas de madera que parecen agujas

squeaky/chirriante *adj.* agudo o chillón

standards/estándares *s.* reglas o patrones que sirven para decidir si algo es bueno

stately/imponente *adj.* impresionante

static/ruido *s.* chisporroteos y silbidos, como los que salen de un micrófono

stealthy/sigiloso *adj.* cuidadoso, solapado, oculto

steed/corcel *s.* caballo veloz

stifled/contenerse *v.* frenar un impulso o deseo

straining/esforzar *v.* poner mucho esfuerzo o energía al hacer algo

strength/fuerza *s.* energía o poder

strutting/contonearse *v.* caminar orgullosamente, moviendo exageradamente el cuerpo

stunned/sorprendido *adj.* asombrado; impresionado

subconscious/subconsciente *s.* parte de la mente que almacena pensamientos, sentimientos y experiencias que una persona no recuerda

surface/superficie *s.* capa superior de algo, como la superficie del agua

surveyed/inspeccionó *v.* observó algo con mucha atención y cuidado

suspense (sə spens') *n.* a feeling of uncertainty or anxiety

sway (swā) *v.* to move back and forth or side to side

T

tacks (taks) *n.* thin, very short nails

tangled (tang' gəld) *adj.* complicated and confusing

target (tār' git) *n.* something you aim at

taunts (tōnts) *n.* insults or mean remarks

teems (tēmz) *v.* is very crowded with; has a large number of

temporary (tem' pə rer' ē) *adj.* not forever; lasting for a short time

tension (ten' shən) *n.* a feeling of worry or discomfort

tentatively (ten' tə tiv lē) *adv.* timidly or uncertainly

terrify (ter' ə fī) *v.* to scare very badly

terror (ter' ə r) *n.* great fear

threatening (thret' ən ing) *adj.* scary; promising harm or pain

tiny (tī' nē) *adj.* very small

together (tə geth' ə r) *adv.* in or into a group

tourists (toor' ists) *n.* people who travel somewhere for fun

tread (tred) *v.* to step or walk

suspense/suspenso *s.* sensación de inseguridad y ansiedad

sway/balancear *v.* mover de un lado a otro

T

tacks/tachuelas *s.* clavos muy delgados y cortos

tangled/enredado *adj.* complicado y confuso

target/blanco *s.* objetivo hacia el cual se dirige una acción o un pensamiento

taunts/insultos *s.* palabras ofensivas o comentarios hirientes

teems/abundar *en v.* estar lleno de algo; tener una gran cantidad de algo

temporary/temporal *adj.* que no es para siempre; que dura poco tiempo

tension/tensión *s.* sensación de preocupación e incomodidad

tentatively/tímidamente *adv.* con timidez o inseguridad

terrify/aterrorizar *v.* causar mucho miedo o terror

terror/terror *s.* miedo muy grande

threatening/amenazante *adj.* que causa miedo; que puede causar daño o dolor

tiny/minúsculo *adj.* muy pequeño

together/juntos *adv.* en grupo

tourists/turistas *s.* gente que viaja a algún lugar con fines de diversión

tread/andar *v.* dar pasos o caminar

treasure (trezh' ə) *n.* something of great worth or value

trembled (trem' bəld) *v.* shook

trot (trot) *v.* move faster than a walk and slower than a run

twice (twīs) *adv.* two times

U

undermining (un' dər mīn ing) *v.* taking away power; weakening

uneasy (un ē' zē) *adj.* anxious, not comfortable

V

vacancy (vā' kən sē) *n.* empty space

vain (vān') *adj.* of no use; unsuccessful

veered (vērd) *v.* turned or changed direction

vexed (vekst) *adj.* annoyed or bothered

victor (vik'tər) *n.* someone who has won something

vital (vīt' əl) *adj.* very important; necessary

voyage (voi'ij) *n.* a long journey

W

waded (wād' əd) *v.* walked through water

water lilies (wô' tər lil' ēz) *n. pl.* plants that grow in water

treasure/tesoro *s.* algo de mucho valor

trembled/tembló *v.* se sacudió

trot/trotar *v.* moverse más rápido que cuando uno camina y más lento que cuando uno corre

twice/doblemente *adv.* dos veces

U

undermining/socavar *v.* quitar poder; debilitar

uneasy/intranquilo *adj.* ansioso; que no se siente cómodo

V

vacancy/vacante *s.* espacio vacío o desocupado

vain/vano *adj.* inútil; ineficaz o improductivo

veered/giró *v.* volteó o cambió de dirección

vexed/fastidiado *adj.* enojado o molesto

victor/vencedor *s.* alguien que ha ganado una competencia

vital/vital *adj.* muy importante; necesario

voyage/travesía *s.* un viaje muy largo

W

waded/vadear *v.* caminar a través de una corriente de agua

water lilies/nenúfares *s.* plantas que crecen en el agua

wavered (wā' vər'd) *v.* moved unsteadily back and forth

weathered (weth'ərd) *v.* passed through safely; survived

whispers (whis' pərz) *n.* words spoken very softly

wonder (wun' dər) *n.* something exciting or something you admire

worthless (wurth' lis) *adj.* has no value

wretched (rech' id) *adj.* very unhappy; awful

Y

yearning (yurn' ing) *v.* wanting very much

wavered/osciló *v.* se movió con paso inseguro de un lado a otro

weathered/resistió *v.* pasó por una dificultad sin sufrir daño; sobrevivió

whispers/susurros *s.* sonido que se produce cuando las palabras son pronunciadas en voz muy baja

wonder/maravilla *s.* algo fascinante o que uno admira

worthless/inservible *adj.* que no tiene valor

wretched/desgraciado *adj.* que se siente muy infeliz o muy mal

Y

yearning/anhelar *v.* desear con mucha fuerza algo

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Audrey Durney.